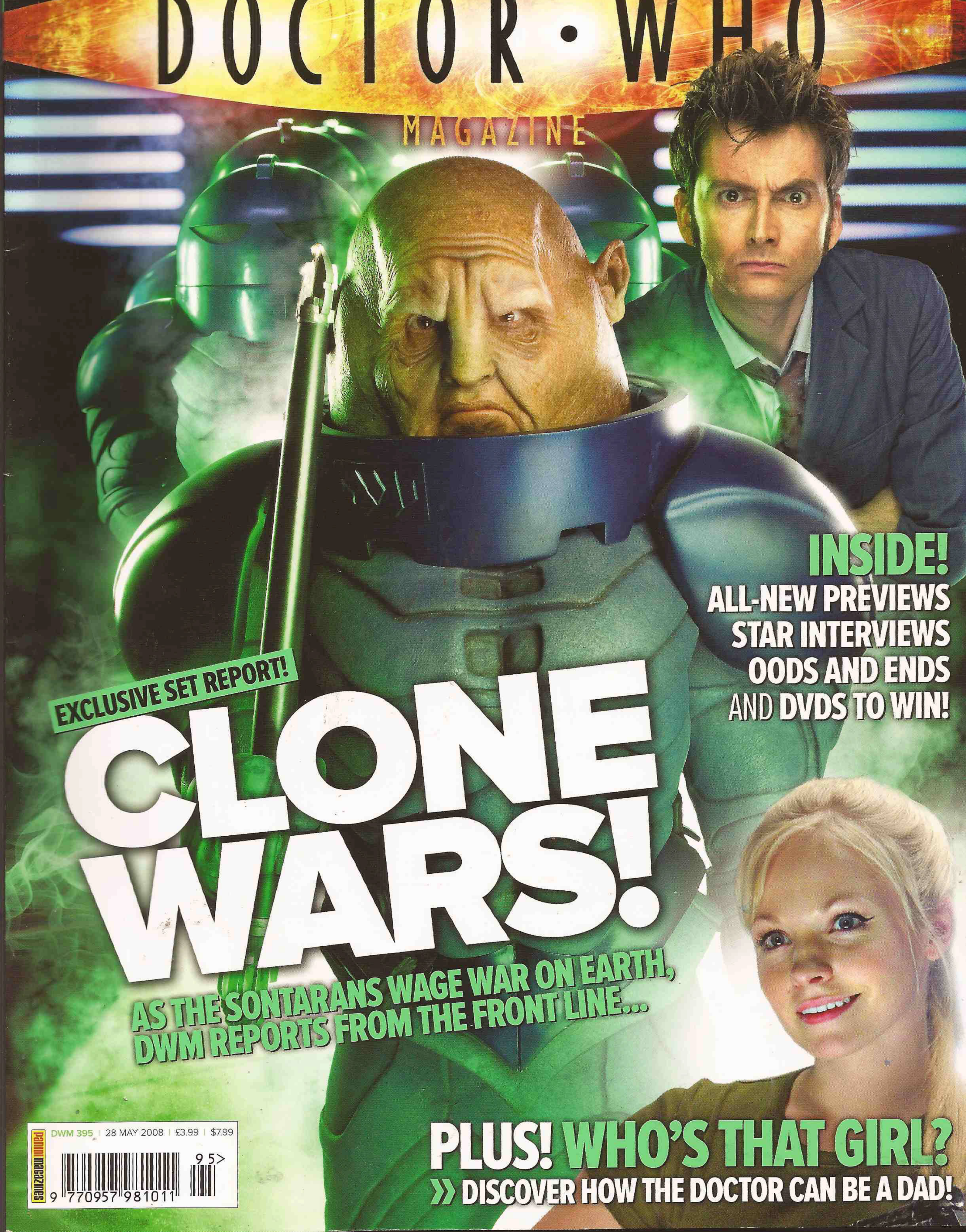
YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF **DOCTOR WHO**

ROSE IS BACK! BUT WHAT DOES HER SHOCKING RETURN MEAN FOR THE DOCTOR?

DOCTOR • WHO MAGAZINE



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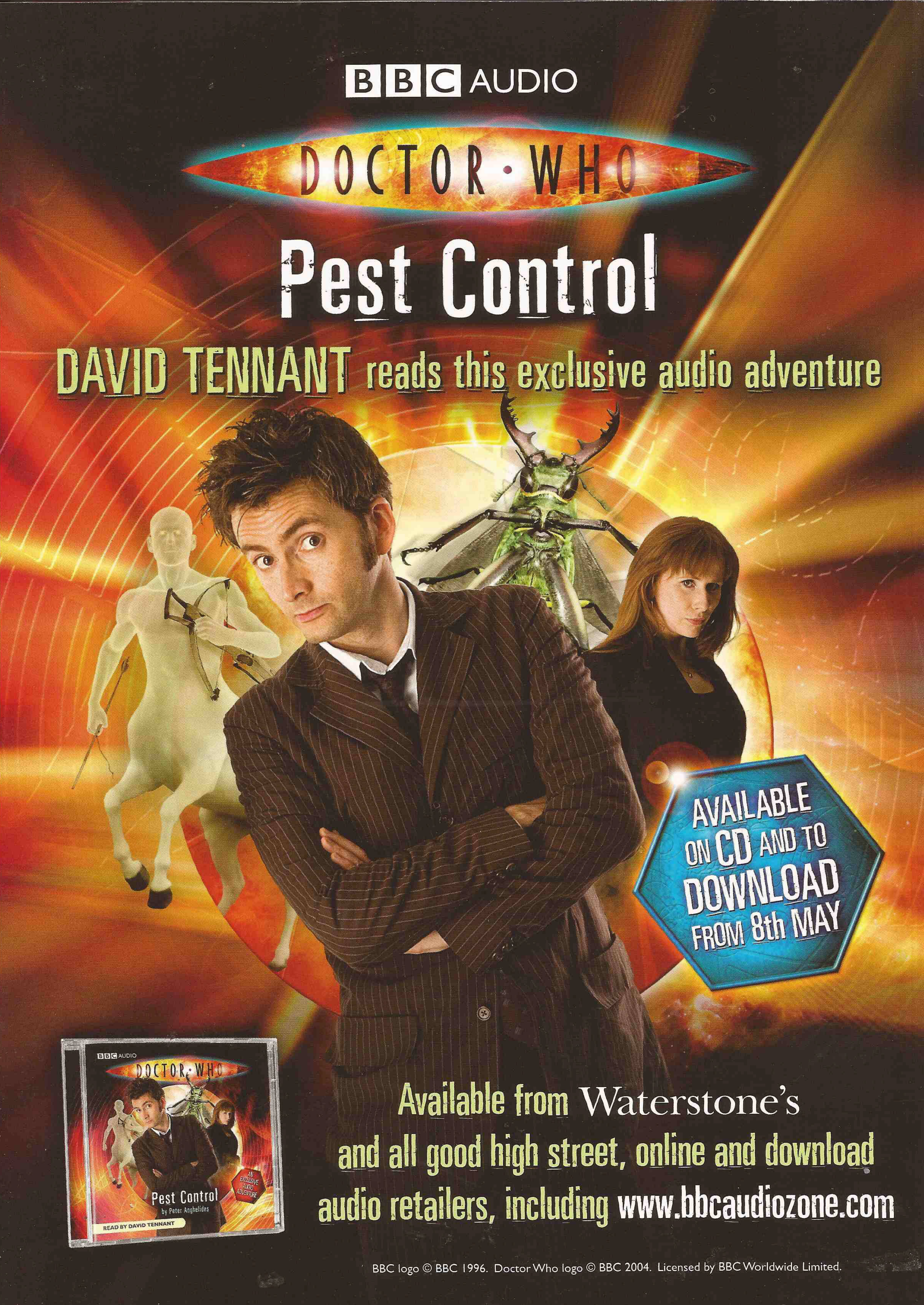

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PULL TO OPEN

“Robert Holmes didn’t just create a race – he created a whole world...”

BBC one DOCTOR WHO SATURDAYS AT 6:20PM (well, ish)

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DOCTOR·WHO MAGAZINE

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» Letter from the Editor

Hello! And welcome to another packed issue of **Doctor Who Magazine**! To be honest, it always starts going a bit mental at this time of year – since we last spoke you’ve seen *four* brand new episodes of *Doctor Who*.

So by now you’ll have seen the invasion of those lovely cute and cuddly Adipose; the shocking appearance of Rose Tyler at the end of *Partners in Crime*; the breathtaking eruption of Mount Vesuvius; the jaw-dropping action on the Ood-Sphere; and round about now you’re half-way through the two-part Sontaran story. So Wilf is trapped in his car, the Sontarans have pumped the Earth’s skies full of poison gas, and there’s a dodgy clone of Martha Jones on the loose. It’s almost too much for us to keep up with – our pages are literally bursting at the seams!

So we must apologise to anyone looking forward to our promised feature on the Adipose this issue – sorry, we’ve run out of room this time. But we’re hoping to run a longer article on some of the Mill’s brilliant CG creations later in the year, so their time will come! To try to make up for it, we’ve let a few Adipose run loose on our pages throughout the issue. A special prize to the first person who sends us a postcard telling us how many have escaped.

What else is going on? Of course, the comic strip! Donna Noble makes her 2D début in *The Widow’s Curse* on page 35. Flick through to the end at your peril! Seriously, I don’t praise the comic strip nearly enough in these editorials, and I think Rob and Martin and David and James have excelled themselves with this latest one. And while on the subject of the comic strip, make sure you check out the latest **DWM** *Special Edition*, which comprises some of the best Tenth Doctor action from our pages over the past year.

But there’s no time to be looking back – at the moment we’re at various stages of planning all of the remaining issues for this year. We’ve already got something rather fun planned for **DWM** 400’s cover in September; some in-depth and revealing interviews with Catherine Tate, David Tennant, Billie Piper and Russell T Davies coming up before the year is out; and, of course, there will be our much-anticipated *Doctor Who Series Four Companion* out in the summer. The legend that is Andrew Pixley has been emailing me about 10,000 words the Sunday after every episode has been broadcast, so I already know it’s going to be a good’un. Honestly, I don’t know how the man does it!

Well, that’s enough babbling from me – now on with the show!

Tom

DOCTOR·WHO
INSIDE!
CLONE WARS!
PLUS! WHO’S THAT GIRL?

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PRODUCTION NOTES

Executive producer Russell T Davies writes exclusively for DWM about the day-to-day life of making *Doctor Who*...

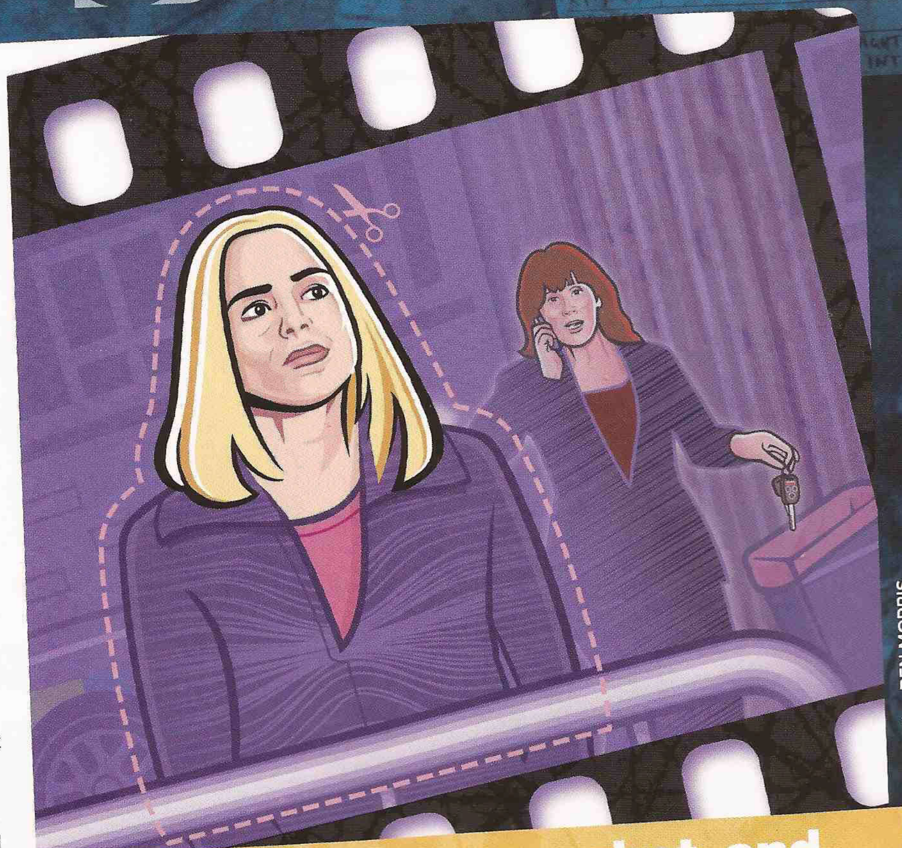


Illustration **BEN MORRIS**

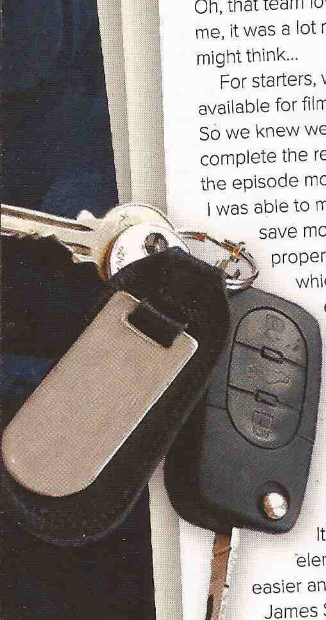
WELL, THAT worked, didn't it? The Rose scene, I mean. The Girl by the Bin, as we came to know it. A complete surprise, hopefully, delivered to you on BBC One, with no warning! Just like all TV should be.

Plans for that go *waaay* back. When I wrote the very first draft of *Partners in Crime*, in September, I just got the devil in me. What if, I thought, what if we could transmit something, just once, that no one sees coming...? And not just for the sake of a trick; I'm quite serious about this. I've got friends who work on the UK's major soaps, and they despair of ever being able to transmit something that's a surprise. We live in such a world of spoilers, and preview tapes, that a proper narrative shock is becoming an impossible thing. (Never believe a soap when they say they shot two different endings of a story. What, did they then shoot two different versions of every episode following?! Nowadays, they might actually shoot an extra false ending, just to get a few YouTube hits afterwards, but they're not 'real' scenes.) And there was a more a serious reason behind it, too. This is Donna's series, and if anyone had caught a rumour of Rose's return, there was a genuine danger that Catherine's launch could have been overshadowed. We owed it to her, to carry this off successfully.

> **"The secret scene was shot, and inserted into *Partners in Crime* – and then it got complicated!"**

So I delivered *Partners in Crime* with a set of instructions. That all future drafts of the script would have that scene removed. That we'd shoot the scene but then remove it from all preview discs and Press Launch copies, and show it only on the night of transmission. Oh, that team loves a challenge! And believe me, it was a lot more complicated than you might think...

For starters, we knew that Billie wouldn't be available for filming until the end of the year. So we knew we'd have to park that scene, complete the rest of *Partners*, and then finish the episode months later, in a different block. I was able to make certain guarantees, to save money; that when Rose returned properly, I'd be able to write a scene which involved all the same elements – a street, at night, Donna and Rose together, police, crowds, crash barriers, etc. (And no, that later scene isn't the same scene from a different angle, or a parallel version of the same events. It's a different scene, different story, different reason, different result. It's just got all the same practical elements in place, to make filming easier and quicker.)



James Strong completed Ep 4.1, and it was all edited together, with a whacking great hole where the secret scene should go. At this point, we all became so paranoid about leaks that we didn't even dare refer to 'Rose'. In all our correspondence, she became known as 'Bin Girl'. Emails would fly about, talking about 'the Bin Girl version'. In fact, we became so used to this that well after *Partners in Crime* was completed in full, I was getting memos about Billie's ADR for Episode 11, still calling her Bin Girl! I said, we can call her bloody Rose now!!

But anyway. Months later, when Graeme Harper was filming Episode 11, *Turn Left*, all the components were put into place, and the secret scene was shot. It was then inserted into *Partners in Crime*... and then it got complicated!

Pity Sam Hall, our Post Production Supervisor. (And there's one hell of a job. It would be easier to create a new planet.) Cos you wouldn't believe the amount of paperwork a single episode of *Doctor Who* generates! If the mountains of files ever collapsed, Sam would have to be saved by a pack of St Bernards. (She'd enjoy the brandy.) It's not just a matter of lopping out the scene in question. The track-layers in the sound department had to work around both versions; Murray Gold had to compose two separate cues that would work with and without Bin Girl; Billie's name had to be taken out of the billings which are sent to all the listings magazines; her name was even replaced on ADR sheets, with Sam's name filling in; two sets of end credits had to be prepared; both versions had to be labelled to death so they'd never get confused.

But we did it! The preview discs went out, and the Press Launch came and went, without a glitch. (It did look a bit odd at the Launch, I've got to say. We played the scene up to where Donna puts the keys in the bin, as far as that line to her mother, on the phone, "Gotta go. Really, gotta go," and then just before she turns to run across to Bin Girl, it cut to the next scene, Donna running back down the alleyway to the TARDIS. I did wonder – Press Launch People, didn't that look a bit dislocated?! No one said anything. They probably expect a bit of dislocation, with my scripts!)

It wasn't quite over. We then had the actual BBC One transmission. And if there's one thing I know about paperwork, it's that the more there is, the more things go wrong. Three years later, we're still haunted by the Great Graham Norton Disaster! So we all waited on the night of April the 5th, with bated breath; me in Manchester; David and Catherine in London, round at Julie's, with lasagne; Phil in Miami; all of us thinking, what if they show the wrong one?! I swear, that's what we were all thinking, all day. But no! Hooray for Sam Hall and her meticulous files! Donna Noble ran across the street, to that mysterious blonde, and Bin Girl was revealed. Mission accomplished. Phew.

It's far too complicated to pull off a trick like that every week. That's it, you've had your lot now! Although... well... hmm, no. I'll shut up now. Just keep watching!

GALLIFREY GUARDIAN

PLUS EPISODE PREVIEWS!

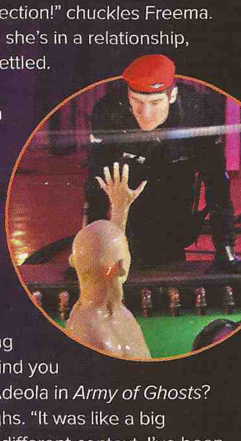
All the latest news from every corner of the *Doctor Who* universe...

Double Trouble!

So – you've seen *The Sontaran Stratagem*, and no doubt you can't wait for *The Poison Sky*. **Jason Arnopp** spoke to **Freema Agyeman** about playing the different aspects of Martha Jones...

Among the many notable things in *The Sontaran Stratagem* – besides the return of both UNIT and the Sontarans – was the reintroduction of Doctor Martha Jones, alias Freema Agyeman, last seen helping out Captain Jack and his team earlier this year in BBC Two's *Torchwood*. Many wondered if there would be catfights when Martha and Donna finally came face to face – but that hasn't proved to be the case...

"Yeah, it goes off in completely the opposite direction!" chuckles Freema. "Martha's qualified now, as a doctor, and of course she's in a relationship, which means that all aspects of her life are more settled. So I think that romantic aspect of Martha and the Doctor's relationship is gone. She went through an awful lot with her man Tom and they also share something very special, too. I don't think she'd get engaged to somebody that she didn't love – that's not Martha – but the Doctor will always have a special place in her heart. For a minute, when Donna appears, Martha is a bit like, 'Oh, you've replaced me!', but then she's fine about it. She's in love, grounded and settled."



Good for you, madam! And how are you enjoying being both Martha and Clone Martha? Does it remind you of playing mind-controlled Torchwood employee Adeola in *Army of Ghosts*?

"I walked through some plastic earlier," she laughs. "It was like a big flashback! I did think, 'Adeola', but its a completely different context. I've been having talks with Douglas [Mackinnon, director], who doesn't want her to so obviously be a clone. Because even though the audience is aware, nobody else should be. I don't wanna be walking around like a zombie! Adeola barely spoke after being Cyberized, but Clone Martha is very different: cunning and sly, which is lovely, getting to do baddie acting! Always great."

THE POISON SKY IS ON BBC ONE ON SATURDAY 3 MAY.

"Clone Martha is cunning and sly. It's lovely, getting to do baddie acting!"

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SERIES FOUR | EPISODE 6
THE DOCTOR'S DAUGHTER

Little Girl Lost?

So... the Doctor has a *daughter*?! Yes, you read that correctly: the self-proclaimed 'last of the Time Lords' has got some family issues... Words: **Benjamin Cook**

Writer Stephen Greenhorn **Director** Alice Troughton
Starring David Tennant, Catherine Tate, Freema Agyeman, Georgia Moffett, Joe Dempsie, Nigel Terry, Olalekan Lawal Jr

DON'T MISS!
SAT 10 MAY BBC ONE

WELL, *THE DOCTOR'S Daughter* certainly has balls. The runaway winner of The Episode With The Most Contentious Title Ever Award (the previous holder was 2006's *Love & Monsters*, for its bold use of an ampersand), this latest offering from writer Stephen Greenhorn sure poses some *big* questions ahead of transmission. These include who, how, and... what, no, *really*?! "The very first thing that I heard about this episode was the title," admits the director, Alice Troughton. "It was fed to tantalise me by [producer] Phil Collinson, and I got stupidly excited at the prospect. I'd wanted to direct *Doctor Who* forever, and the thought of having a potentially explosive storyline like that was amazing. It's going to set some fans on red alert."

Stephen Greenhorn says: "When the producers offered me an episode called *The Doctor's Daughter*, my first thought was that it'd be a kind of trick. But they said, 'No, no, we're really going to give him a daughter.' It spawned, I think, from a comment that I made in **DWM** last year [issue 380] that one of the tricky things about the Doctor as a central character is that you don't often get to *change* him. He might change other people, but other people don't change him. Russell [T Davies, showrunner] cited that interview when he told me that he wanted to give me an episode where I could throw a few emotional hurdles in the Doctor's way, using questions about daughterhood and fatherhood to get under the Doctor's skin. It felt like a real contrast to [Stephen's 2007 episode] *The Lazarus Experiment*, which was more of a genre piece."

Amongst fans, there seems to be a split between the wish to discover a biological member of the Doctor's family and the idea that it'd be sacrilege. "I used to veer towards the latter view," confesses Alice. "Even though I was in love with Tom Baker in my youth, it was very, *very* platonic. But I think *Doctor Who* is at its best when it's not comfortable, safe, or predictable..."

"Some people will really love this episode," agrees Stephen, "and some people will hate it, but that's par for the course. It might upset or confound or conflict with certain received wisdoms in terms of our understanding of the Doctor. We allude to what happened to the Doctor's family in the Time War, but I hope that adds to the story rather than distracts from it. If you're an avid fan and you're familiar with the backstory, I wonder whether that'll bring extra resonances...? I wanted to challenge the Doctor with what I see a lot of my friends with teenage kids going through: they're looking at their offspring and thinking, where the hell did *that* come from?! The kids are testing the boundaries, rebelling against their parents, joining the Socialist Workers or becoming vegetarian. What would the Doctor's daughter be like if she had some of his qualities, but did different things with them and expressed them in different ways?"

> **"*Doctor Who* is at its best when it's not comfortable, or safe, or predictable..."**

DOCTOR WHO

Quote, unquote

DONNA: I know that look. See it a lot round our way. Blokes with pushchairs and frowns. You've got Dad-Shock! Sudden, unexpected fatherhood. Takes a bit of getting used to....

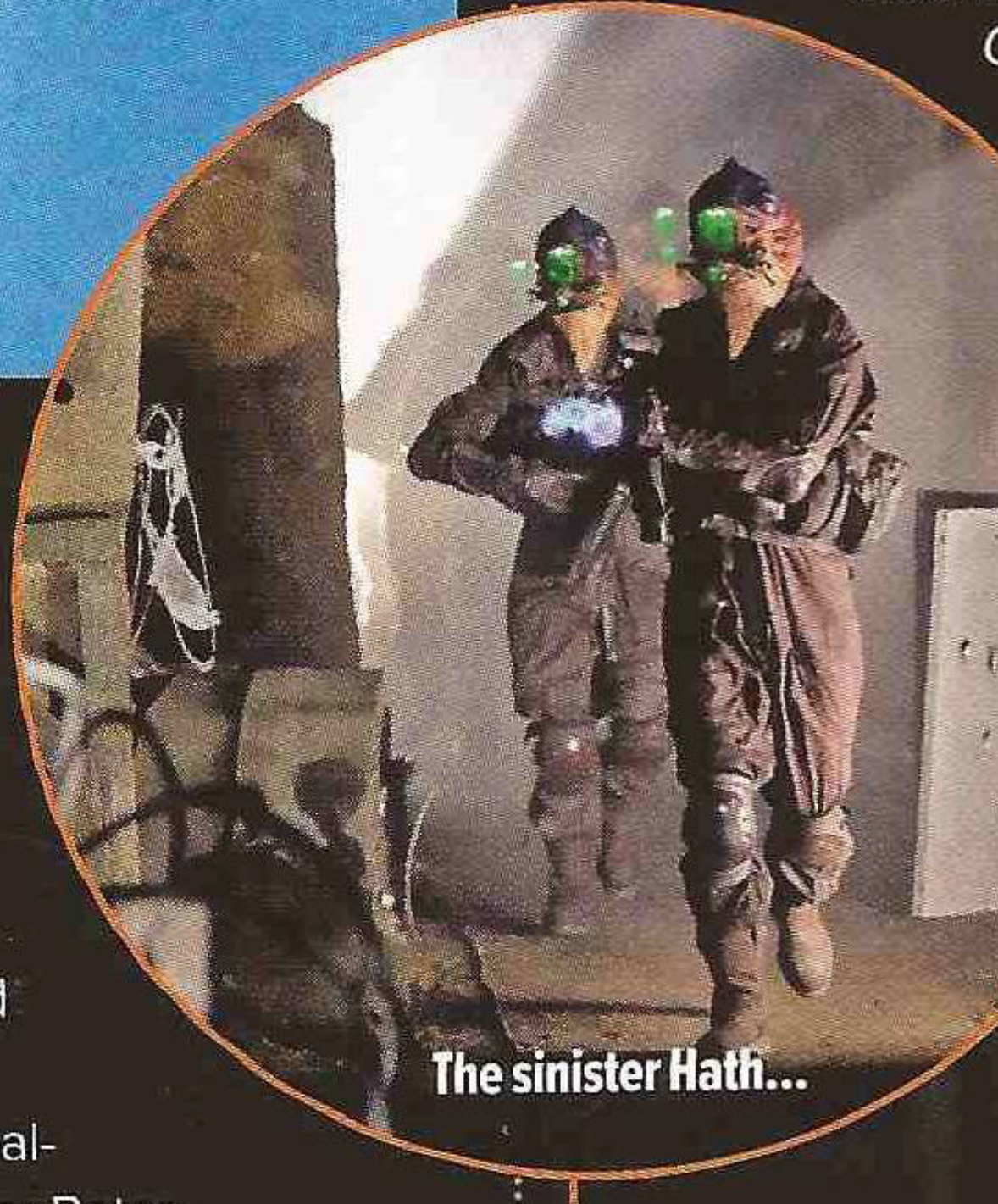
In a nutshell...

War! What is it good for? Absolutely nothing. But try telling that to the Hath and Human factions on the planet Messaline, in the midst of a conflict that's lasted for generations. Legend on Messaline has it that, in the beginning, the Great One breathed life into the universe, and then looked at what she'd done and sighed. That sigh, the Source, is hidden somewhere on the planet...

No sooner has the TARDIS landed than the Hath take Martha hostage. The Doctor and Donna vow to rescue her, but movement on Messaline is strictly regulated. The surface is unstable, the underground is thick with gunfire, and life for the Doctor is about to get a whole lot more complicated.

The 'last of the Time Lords' isn't quite as exclusive as he thought. The Doctor's daughter is on Messaline, and she's all grown up....

The Doctor and his girl... Turn to page 24 to read our exclusive interview with Georgia Moffett!



The sinister Hath...

Appropriately enough, the real-life daughter of Fifth Doctor actor Peter Davison, Georgia Moffett [see pages 24-26], plays the episode's title character, a young woman called Jenny, who's bound to set pulses racing. "Georgia fits Jenny perfectly," says Alice. "She's so brilliant; feisty yet vulnerable, hugely watchable, and rather gorgeous. She's one of the best up-and-coming actors of her generation. *Doctor Who* is rather great at finding those; another one is Joe Dempsie [who plays human soldier Cline]. Georgia is as mad a *Doctor Who* fan as I am, and not just because of the obvious connection with her dad. She knew that she'd landed a cracking part. Actually, someone suggested that she looks a bit like the lovechild of the Fourth Doctor and Romana! Once David and Georgia were on set together, I just let them get on with it. They connected brilliantly."

Shouldering a weight of expectation, Miss Moffett delivers a confident turn as the Doctor's little girl. But the main interest is in the Doctor's struggle to come to terms with Jenny and the memories she evokes. "I lost all that a long time ago," he tells Donna. "Along with everything else. Everything that used to mean home." In keeping with this, the backdrop of the episode is a war-ravaged planet, where time is measured by counting the generations of dead ("My father. His father. His father before him," explains Cline. "It's our inheritance.") and yet the prize sought by both sides of the struggle is a 'Source' of life.

"It was quite difficult to get the tone right; to set something in a warzone and not make it feel really dark and depressing," says Stephen. "My first outline read like a cross between *Apocalypse Now* and *Children of Men*! Julie [Gardner, executive producer] looked at it and went, 'Stephen, you couldn't put this out at eleven o'clock on Channel Four, never mind seven o'clock on BBC One.' You need to be aware that it's an early-evening show for a family audience, so you can't do 'The TARDIS Chainsaw Massacre'. But otherwise you're encouraged to be as adventurous and imaginative as possible. I never felt constrained."

Inventive, sweet, and with bursts of humour, *The Doctor's Daughter* is often breathtaking, and boasts some wonderful set pieces, the best seeing Jenny negotiate a tunnel crisscrossed with laser beams. As usual, Catherine Tate gets the funniest lines, musing at length on the Doctor's newfound parenthood, while David Tennant and Freema Agyeman get some genuinely moving scenes.

How did Alice find directing David, Catherine and Freema? "David is simply one of the best actors that I've ever worked with. He's dauntingly intelligent and focussed, and yet huge fun. Catherine's role in this episode – almost maternal, asking the Doctor to consider his emotional reactions – is wonderful. She has brilliant dramatic instincts and subtlety, and a wonderful scene-stealing ability. And Freema is simply a delight – a positive, dedicated, hugely watchable and lovely actor. They're all top-of-their-league stars.

"Me? I'm still on cloud nine from being involved! I just hope that people are boggled, enchanted, shocked, engaged, wowed and devastated, all in 45 minutes. Not much to ask for, is it?!" DWM

NEXT: An appointment with murder at Eddison Hall...

The Doctor, Donna and Martha run into trouble on Messaline...

SERIES FOUR | EPISODE 7
THE UNICORN AND THE WASP

Midsummer Murders!

The Doctor and Donna arrive in 1926, where the Doctor gets to meet one of his greatest heroes...

Words: **Jason Arnopp**

Writer Gareth Roberts **Director** Graeme Harper
Starring David Tennant, Catherine Tate, Felicity Kendal, Fenella Woolgar, Christopher Benjamin, Felicity Jones, Tom Goodman-Hill, Adam Rayner, Leena Dhingra, David Quilter, Daniel King

DON'T MISS!
SAT 17 MAY BBC ONE

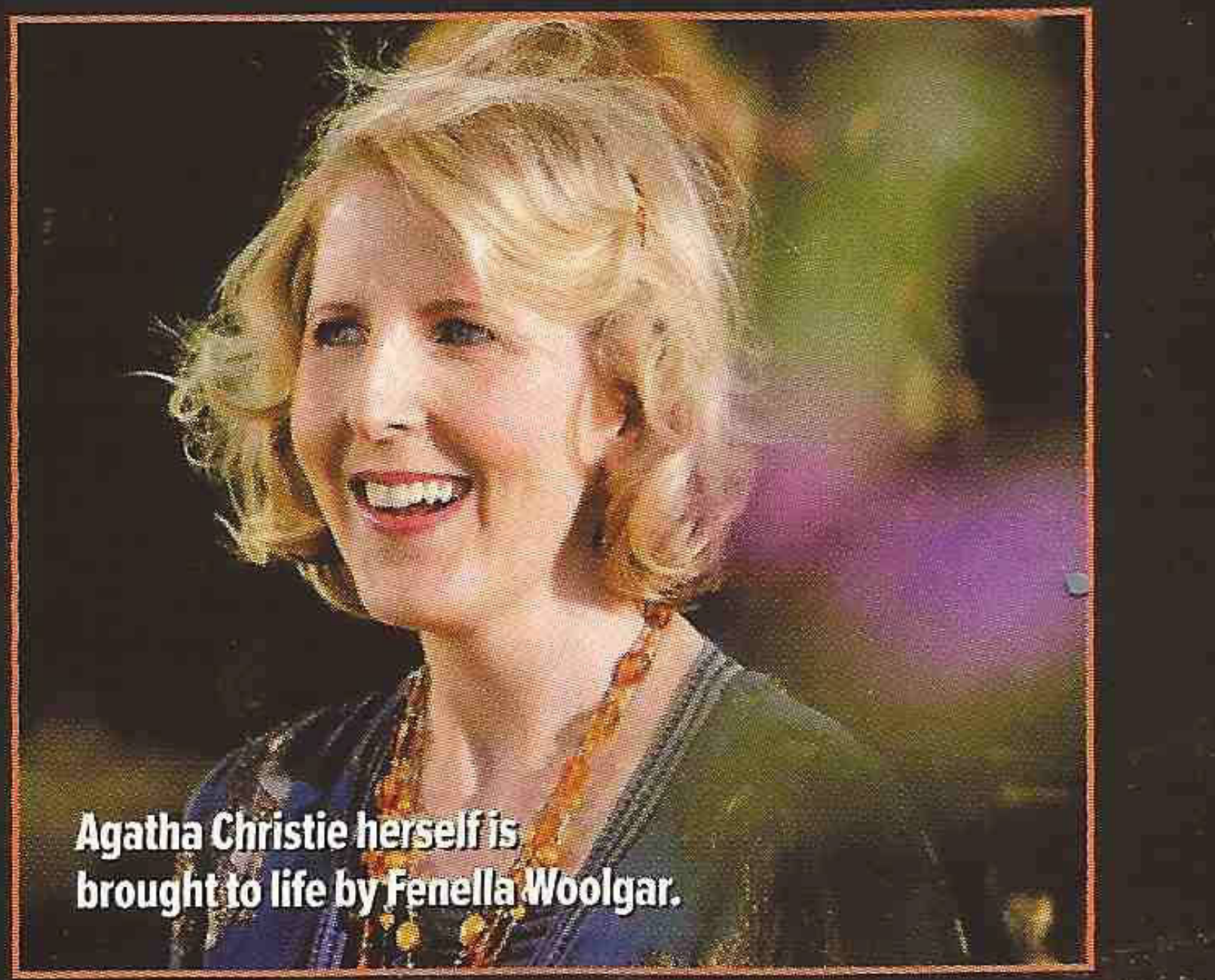
"NO!" CHUCKLES WRITER Gareth Roberts, when we ask him to give us the gist of *The Unicorn and the Wasp*'s storyline. "There's a country house and a murder mystery and it'll spoil the fun if I say anything more. It operates in a very different way to most other *Doctor Who* stories and for that reason I'm afraid I can say nothing or people will start theorising too soon. The less you know before it screens, the more you'll enjoy it when it does!"

Stung (ho ho!) by Gareth's tough love, we run weeping into the arms of Russell T Davies, who makes us a nice cup of tea and tells us a little more about this brilliant episode. "It's a proper old murder mystery," he says. "Suspects, plot, intrigue, motive, deaths, red herrings, hidden secrets, locked rooms and poison. With added Giant Wasp. Although it's funny – and *Doctor Who* has a fine history of funny – the story itself isn't a comedy. In fact, there's a proper tragedy lurking under the surface. But the fact that the entire audience knows this genre so well – even little kids – means we can let rip a bit, and have fun with the conventions. We absolutely insisted on using that watery shimmer to go into flashbacks, complete with that harp glissando."

"If it was funny it went in," says Gareth, on where he drew the line. "If it was silly it didn't go in. Although the script plays with the fun of the murder mystery genre it also has to remain true to the spirit of Agatha Christie's work. Her novels have real heart and character: they are simply and beautifully written, and a large part of her success comes from her insights into people and their relationships. I've tried to emulate that."

It's a different kind of *Doctor Who* story for veteran director Graeme Harper, further showcasing his tremendous skill. "I think Russell was interested in seeing what else I could do!" laughs Graeme. "Something more character-led – especially as the other half of Block Two was a really action-packed episode with the Ood. But throughout my career, I've done thrillers and more gentle drama. People probably think I'm a mad violent person, and I'm really not! I enjoy the process of filming action, rather than watching people getting beaten to a pulp. But this story *was* difficult for me... because I'm a giggler!"

Did Gareth's sterling job on 2007's *The Shakespeare Code* directly influence Russell commissioning him to write another 'historical celeb' *Doctor Who* tale?



Agatha Christie herself is brought to life by Fenella Woolgar.

Lady Clemency Eddison (Felicity Kendal) entertains her guests.

"Absolutely!" says Russell. "And with his work on *The Sarah Jane Adventures*, Gareth's part of the family now. I have to say, I think he can write anything – I'd love to see him do a wild, fast space-opera – but the experience of working with him on *The Shakespeare Code* just meant that this episode was an obvious choice. And he's so bloody learned – the moment I said 'Agatha Christie', it turned out that he knew everything about her! There really are some Christie references that only the most devoted scholar would get, buried away in the text. It's brilliant, having a script meeting with Gareth, because you learn so much!"

The Doctor and Donna get dressed for a party – 1920s style!

Which factors made Russell choose Agatha Christie? "It was Phil Collinson! Simple as that! I was trapped in car with him, driving to Manchester, during Series Three, and he said, 'I'd love to do a murder mystery... with Agatha Christie!' That's an instant commission. And I was even able to slip in a quick reference to that at the end of *Last of the Time Lords*. But she just fits everything I want from those celebrity historicals – she's popular, she's accessible, she's fun, and there's still an awful lot of room to play with, to invent stuff around her. And of course, that mysterious period in real life, where she disappeared for 10 days, was just begging for the Doctor's intervention. We also seem to have a strand of the Doctor meeting great writers, which isn't deliberate – it probably just shows my interests, that's all. If I were a scientist, the Doctor would no doubt be meeting Einstein and Copernicus."

In the grand tradition of all the best Christie screen adaptations, *The Unicorn and the Wasp* benefits from a tremendous ensemble cast. Agatha herself is played by the lovely Fenella Woolgar, whose *Doctor Who*-related CV entries include the 2004 TV drama *He Knew He Was Right* (with David Tennant) and last year's *Jekyll*, written by Steven Moffat. The legendary Felicity Kendal lights up the screen with her presence in the role of Lady Eddison. Fans of the Fourth Doctor's era will be delighted to see the return of Christopher Benjamin – who so memorably played theatre owner Henry Gordon Jago in the vintage 1977 story *The Talons of Weng-Chiang* – as the good Lady's husband, Hugh. Then there's Tom Goodman-Hill from Series Two of *The Office* as the Reverend Golightly, *Cape Wrath*'s Felicity Jones as Robina Redmond and a host of other keen talents.

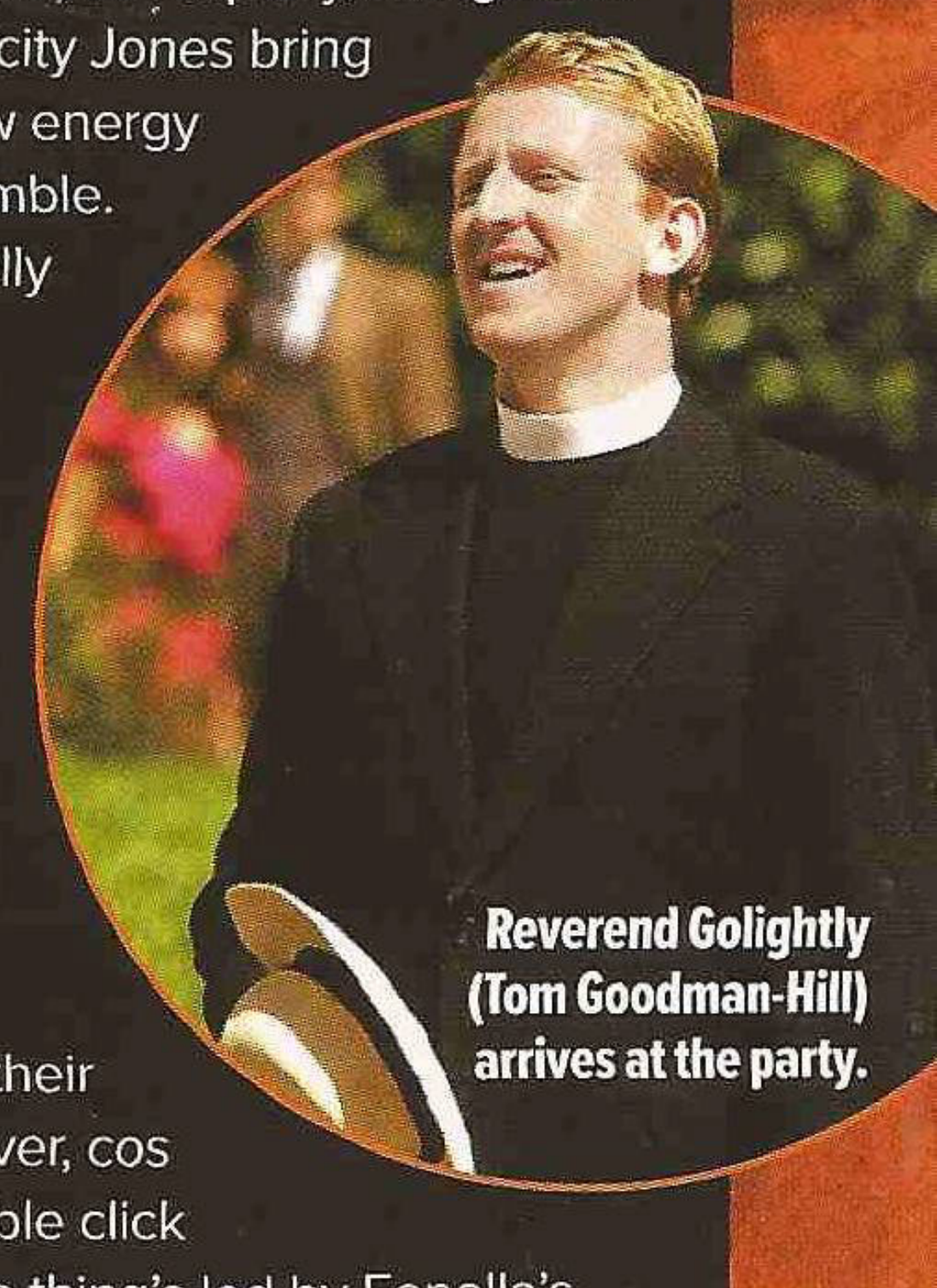
Quote, unquote

THE DOCTOR: Agatha Christie! I love your stuff! What a mind! You fool me every time. Well, almost every time, well, once or twice, well, once. But it was a good once.

In a nutshell...

36-year-old Agatha Christie has already made her name in the world of whodunnit novels. But now, at Lady Eddison's estate, she finds herself embroiled in a murder mystery which strangely mirrors one of her own masterpieces. So who's the killer? Could it be Lady Eddison? Her husband Hugh? The butler, the vicar, the gorgeous young flapper? The beguiling gentleman in the pinstripe suit, with his lady-friend Miss Noble? Or perhaps... just perhaps... the gigantic alien wasp?

"The cast had to be strong," nods Russell, "and each member very distinct, cos most Christie adaptations take two hours on screen, whereas we had to pack the whole lot into 45 minutes. With added Giant Wasp. So everyone has to hit the screen running – you have to know from the performance, the costume, the make-up, exactly what sort of character you're dealing with, the moment they step into the room. And that's where great actors are vital. And this lot certainly deliver! Great stars like Felicity Kendal just bring the parts instantly to life, but equally, rising stars such as Felicity Jones bring a whole new energy to the ensemble. And unusually for *Doctor Who*, they all had to spend a long time with each other – normally, characters get split up into pairs and sub-plots, but this lot really carry the entire drama together, and they do it magnificently. People often name it as their favourite read-through ever, cos we really felt that ensemble click into place. And the whole thing's led by Fenella's Agatha, which is really the most delicate and nuanced performance. The scene with she and Donna talk about their pasts is one of my absolute favourites."



Reverend Golightly (Tom Goodman-Hill) arrives at the party.

So then, gentlemen. You've both been very co-operative. Well, *you* have, Mr Davies. Yet one question remains. We've seen the titular Wasp in the series trailer, but will we see a Unicorn too?

"Not telling," blurts Gareth, jumping onto a train to Belgium. "Sorry!"

"Oh, it's a brilliant beast, that Wasp," Russell gasps. "It just seems so solid and heavy and bristling. But as for the Unicorn... well, you'll have to tune in to see. Did we have the props guys strapping a horn to a mighty stallion? All will be revealed..." DWM

> "Agatha Christie just fits everything I want from these celebrity historicals!"

NEXT: There's something lurking in the shadows...

SERIES FOUR | EPISODES 8 & 9

SILENCE IN THE LIBRARY/FOREST OF THE DEAD

Count the Shadows!

What's that in the shadows? We've got chills just thinking about it! Yes, it's time for another terrifying tale from Steven Moffat... Words: **Jason Arnopp**

Writer Steven Moffat **Director** Euros Lyn
Starring David Tennant, Catherine Tate, Alex Kingston, Colin Salmon, Steve Pemberton, Mark Dexter, Jessika Williams, Talulah Riley, Harry Peacock, Jason Pitt, OT Fagbenle

DON'T MISS!
24-31 MAY BBC ONE

"WE'VE ASKED STEVEN for two episodes – or more – every bloody year!" laughs Russell T Davies. "But oh no, he *will* go and have his own career, what with his TV series and Hollywood films and the like. It's very selfish of him!"

This year, though, for the first time since 2005, we have a remarkable double helping of Moffatine goodness. In fact, goodness doesn't even begin to cover it: these are two episodes of *Doctor Who* at its imaginative, chilling, hilarious best. Greatness is the word. Greatness. So was Steven delighted to finally have time to write a pair of episodes?

"Oh God," he says, "I didn't have the time! I just really wanted to, so I did. There you go, getting the excuses in early. I suppose there was a tiny part of me that was a bit disappointed I didn't get a two-parter in Series Two, and then there was talk of me doing a two-parter for Series Three and it just became impossible to schedule, and I was a tiny bit disappointed again. So this time, just try and stop me!"

"Steven first sent me the idea for a Space Library during Series One!" Russell recalls. "But he always knew that it would be a two-parter, so we just waited until he had time to write it. But how can that not be commissioned? Space! Library! It's a must! Even then, that was literally all we knew, so we had no idea about the brilliant Data Ghosts and Nodes to come, let alone the remarkable River Song. Believe me, 'Space Library' is just the very first scene. There's a whole world of menace and scares to come after that!

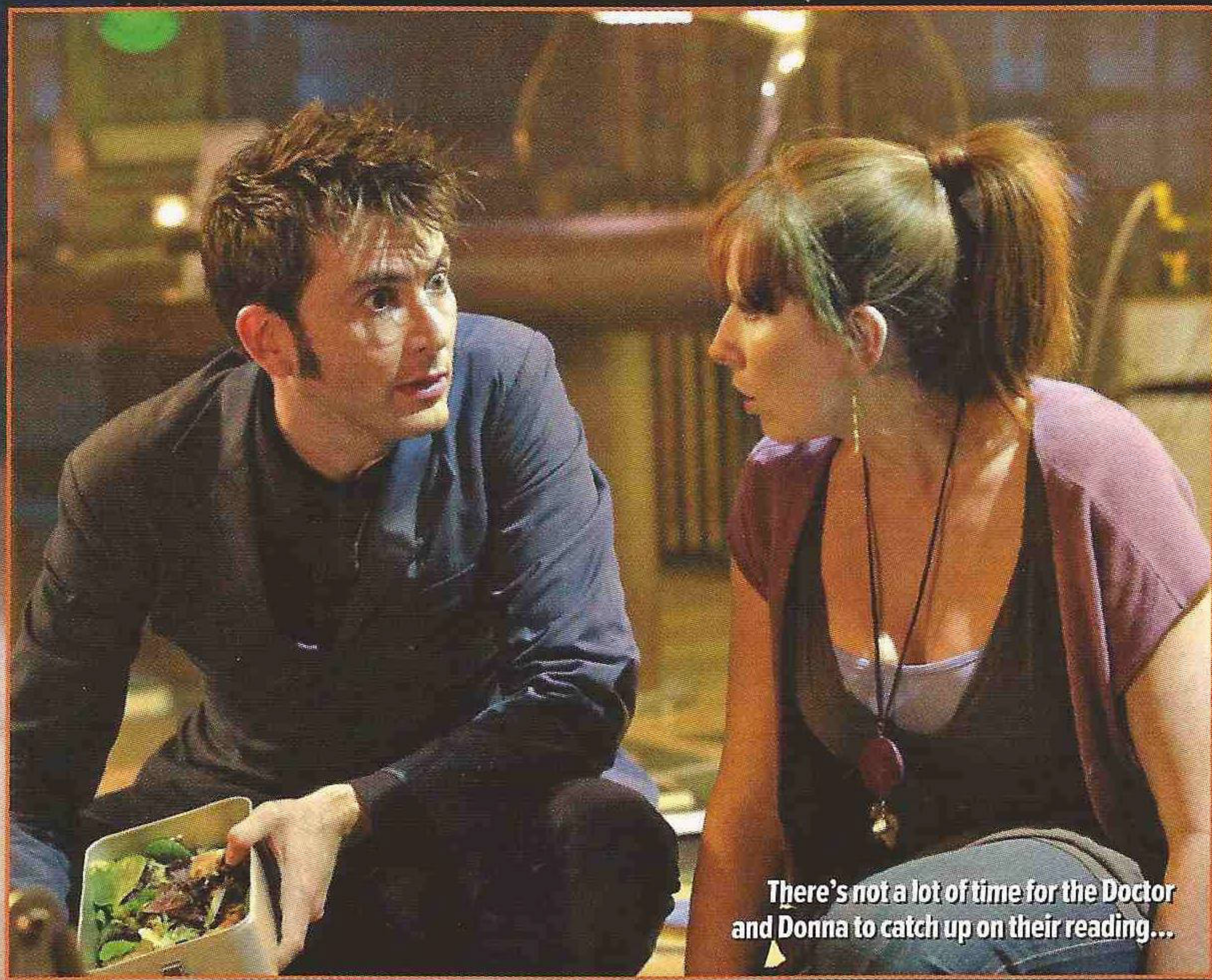
The Library has some unexpected visitors ...

Perhaps more than any other *Doctor Who* writer, Steven has been responsible for scaring the bejaysus out of youthful viewers. Many of the world's kids now refuse to go to bed, go near statues or indeed wear a gas mask. So what, dare we ask, is Steven using to terrify the hell out of them this time?

"You know when you're alone at night," he says, "and you see something move, and for a moment you're scared, and then you realise it was just a shadow?"

He pauses, for dramatic effect. "*Just* a shadow? *Just*?"

"Oh, this story is scary!" assures Russell. "It is so brilliant to sit in the first edit of these episodes, in the middle of a working day, and feel chilled to the core. We tend to run out of the room afterwards, embracing the sunlight. It's not just the shadows that are scary, it's the concepts behind them. Proper horror that creeps into your brain and makes you think 'What if...?'"



There's not a lot of time for the Doctor and Donna to catch up on their reading...

"You know when you're alone at night, and you see something move...?"

Of course, proper horror needs proper actors to bring it home and make it convincing. This story has a whole raft of them, including *ER*'s Alex Kingston, The League of Gentlemen's Steve Pemberton and super-suave Brit actor Colin Salmon.

"It's an amazing cast," says Steven. "Not just big names, the *right* names. Actually, this is the second time I've worked with painfully-cool Colin Salmon – he was in a *Murder Most Horrid* I wrote – and I *still* haven't met him. Steve Pemberton, I've met loads of times but this is the first time we've worked together – and, of course, he's brilliant. And Alex Kingston – a proper, big, sexy star who makes you feel like a fat, clumsy, Scottish git just by being in the same room... or that could just be me. I introduced myself to her on the set, and she smiled at me, and parts of my face *actually melted*."

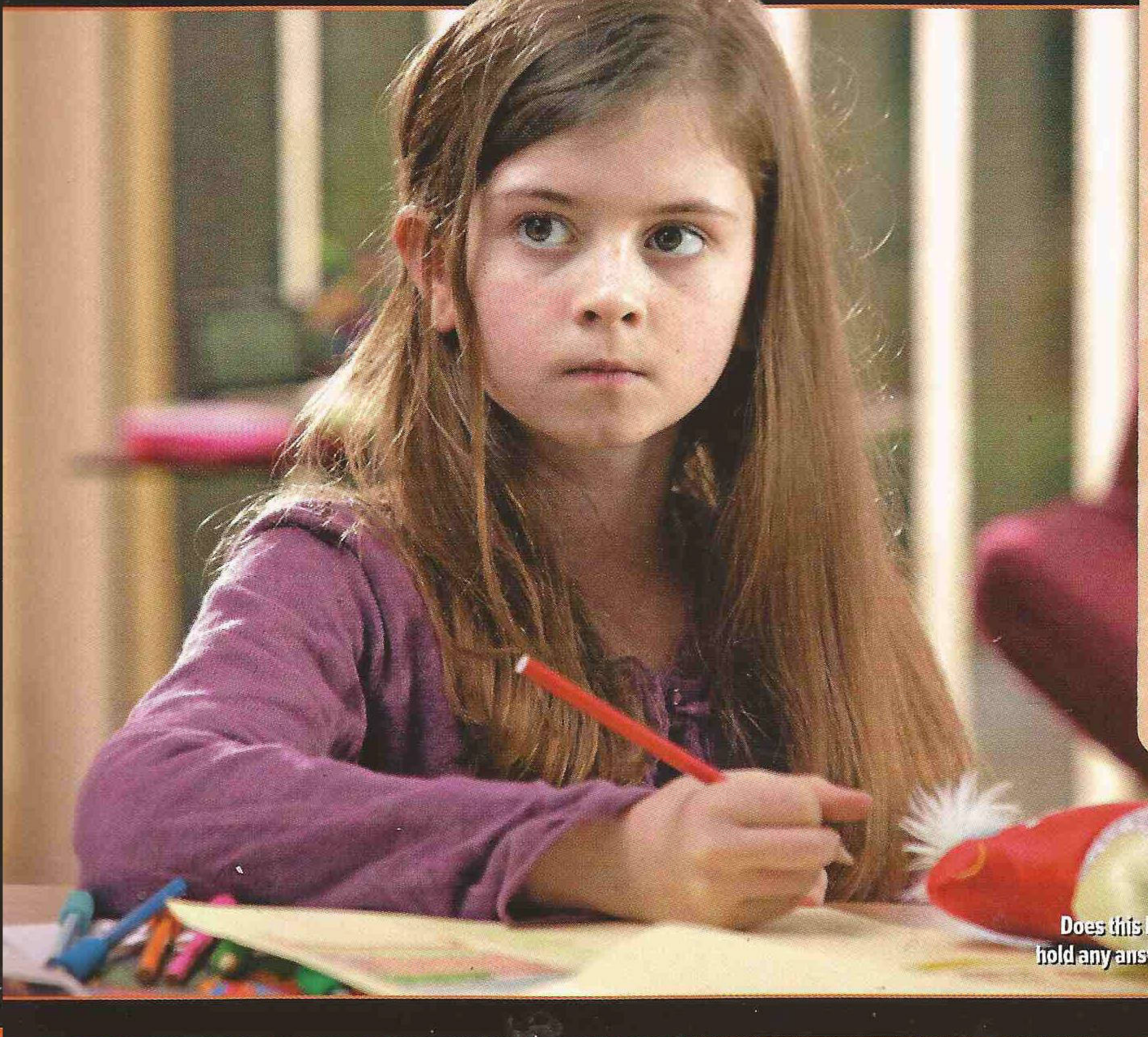
"Alex is an enormously powerful piece of casting," says Russell. "And again, it's thanks to Phil Collinson and our casting director Andy Pryor, who'd actually been tracking her, along with her agent, for about six months. I have to say, she's so in demand that I'm sure the American writers' strike helped. It's hard to talk about her character, River Song, without giving too much away – and the concept of 'spoilers' is a vital part of the script, so let's just say that you should watch her, and listen to her every word, very, *very* carefully indeed..."

"In fact," he adds, "the whole of River's team play to one of Andy Pryor's greatest skills, the creation of an ensemble. Every single one of them finds their place, and makes their mark. And oh, you will end up grieving for some of them. *Doctor Who* specialises in great deaths, but Steven does some brilliant and horrifying things that take death into a new league!"

Oh yes, do believe that if we'd delayed our *Doctor Who's All-Time 100 Greatest Death Scenes* feature by a few months, then at least two of the outrageous demises in this tale would have gone straight onto the list without passing Go. We're dying to tell you about one of them in particular, but our own self-imposed spoiler filters... just... won't... let us. And you really wouldn't want to know, anyway. Surprise is key in a Steven Moffat tale.

How, we wonder, did Russell feel when he sat down to read Steven's scripts for the first time? "I felt deep joy! What else?! And as always, it's scary – not just the scary plots, I mean the production scares, because you feel an honest and proper sense of duty, to make these scripts as well as you possibly can. That's what drives Phil, all the time: how to do this script justice. And you know, with Steven, that you're not going to get two people talking in a cupboard – although he'd still make it work! – but there's going to be big thrills, amazing monsters, stunning concepts, and we've got to match Steve's ambitions and hopes. So, no pressure then. But of course, Phil and the team have done it – having Euros Lyn on board means that half of your problems are solved already. And the Locations Department did a particularly brilliant job on this episode, giving it scale and grandeur and style."

So how would Steven say *Silence in the Library* and *Forest of the Dead* compare to his other *Doctor Who* episodes, including the Hugo-winning *The Girl in the Fireplace*? "Ohhh, I don't know," he shrugs. "Look, I'll be honest, what's the point in pretending – my other ones have gone down really rather well. Yes, I know, big-headed to mention, but it's true. So now I'm terrified. It's time for a backlash. Got nominated for a Hugo for *Blink*, and cos I've won it twice before, people are sayings things like 'Stop Moffat'. That's just not nice..."



Does this little girl hold any answers...?

DOCTOR · WHO

Quote, unquote

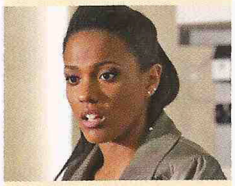
THE DOCTOR: Almost every species in the universe has an irrational fear of the dark. But they're wrong – cos it's not irrational. It's Vashta Nerada.
DONNA: What's Vashta Nerada?
THE DOCTOR: It's what's in the dark. It's what's *always* in the dark.

In a nutshell...

There's a girl. And this girl is dreaming of a space library. And in this space library, there are all kinds of things which you never usually see in a library, in space or otherwise. A blue box, which can travel through time and space. People, stepping out of it. More people, joining them from elsewhere. But, oh, the shadows. *The shadows*. Those are the things in the girl's space library which have never been seen before, anywhere. And if you let them get too close, they'll be the last things you *ever* see...

Hub Radio!

BBC Radio 4 is set to broadcast a new 45-minute episode of *Torchwood* this summer in the Afternoon Play slot. Written by Joseph Lidster and produced by BBC Wales' Kate McAll alongside the regular TV production team, the drama stars John Barrowman as Captain Jack, Gareth David-Lloyd as Ianto Jones, Eve Myles as Gwen Cooper and Freema Agyeman as Martha Jones.



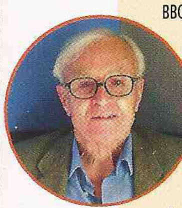
The story starts with Martha working at the CERN facility in Geneva, as part of a UNIT team. When it appears that people are going missing, and there seems to be a cover-up taking place, Martha calls Jack in to ask for his help. Jack, Gwen and Ianto join her at CERN and discover something that could threaten every living person on the planet...

Joseph Lidster tells **DWM**, "It was a real honour to be asked to write this. *Torchwood* works so well on the radio because you've got such a great cast playing such brilliant characters. Hopefully, I've written something that will appeal to the *Torchwood* fans and to the general Radio 4 audience."

Nominations

Last year's series of *Doctor Who* has been nominated for five BAFTA Craft Awards, including one for writer Steven Moffat, who is nominated for *Blink*. The winners will be announced on 11 May. *Blink* is also one of two stories from *Doctor Who*'s 2007 series nominated for a prestigious Hugo award in the category of Best Dramatic Presentation, Short Form. The other nomination is for *Human Nature*/*The Family of Blood*, written by Paul Cornell. The awards ceremony will be held in Denver, Colorado on Saturday 9 August 2008.

Audio News



BBC Audio has announced that William Russell [left] has recorded linking narration for July's soundtrack release of 1964's First Doctor story, *The Sensorites*. Tom Baker has recorded the narration for one of August's talking books, the Fourth Doctor adventure *Doctor Who and the Pyramids of Mars*.

The TARDIS lands at the Royal Albert Hall!

This year's BBC Proms will feature a special *Doctor Who* evening on Sunday 27 July, presented by Freema Agyeman, and featuring 40 minutes of Murray Gold's music from *Doctor Who*.

There will also be a specially recorded *Doctor Who* scene, written by Russell T Davies and starring David Tennant: "We don't want to give away too much about the so-called mini-scene," Russell tells **DWM**. "Mainly because I haven't written it yet! But it should be an unique piece of entertainment. Unfortunately, David can't make the Proms itself, because of his stage commitments, but he was so eager to be part of it that we've worked out a way for the Doctor to appear, in character, in a one-off little drama especially for the Proms audience."

The concert will be transmitted on BBC Radio 3, and it's likely that it will also be broadcast as part of the Proms season on BBC Two. For more information see *http://www.bbc.co.uk/proms.*

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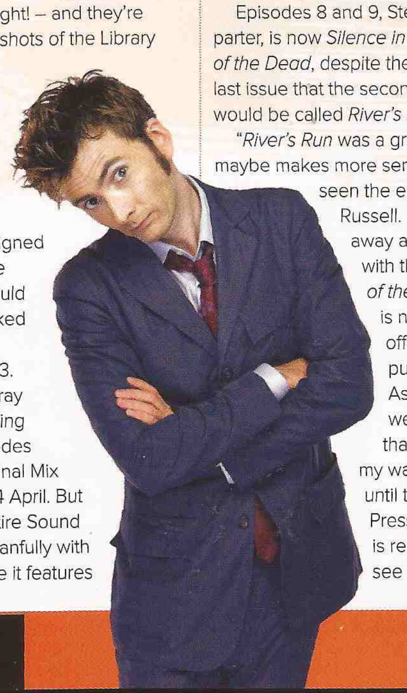
POLICE TELEPHONE FREE FOR USE OF PUBLIC ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY OFFICER & CARS RESPOND TO ALL CALLS PULL TO OPEN

Nigel Kennedy IS the Doctor! Or maybe not, actually.

Series Four post-production heads for the finishing line...

Four episodes of the 2008 series have been broadcast as this issue is published, with post-production on the rest of the series still ongoing.

Russell T Davies tells **DWM**, "Post-production is the usual runaway train! I keep shovelling in more coal into the boiler, and hoping there's nothing on the tracks. But the Mill has now finished FX for Episode 10 – wait 'til you see the surface of Midnight! – and they're finalising awesome shots of the Library for Steven Moffat's two-parter. But the grand finale of Episodes 12 and 13 is already being worked on, with CGI pre-viz animation already signed off and in place. The actual edit of 12 should be finished and locked by the end of April, swiftly followed by 13.



"Meanwhile, Murray Gold is just completing the scores for Episodes 10 and 11, with the Final Mix of 11 on Thursday 24 April. But before then, the entire Sound Team is wrestling manfully with Episode 10, because it features a sound design so unusual that *Doctor Who Confidential* is devoting much of that week's report to their work. You've never heard anything like it, and it's brand new territory for the programme."

Since last issue there have been a few new episode titles confirmed – Stephen Greenhorn's Episode 6 (previewed on page 6) is *The Doctor's Daughter*, while Episode 11 by Russell T Davies is now confirmed as *Turn Left*.

Episodes 8 and 9, Steven Moffat's two-parter, is now *Silence in the Library*/*Forest of the Dead*, despite the announcement last issue that the second part of the story would be called *River's Run*.

"*River's Run* was a great title, but maybe makes more sense *after* you've seen the episode!" says Russell. "So Steven went away and came back with the glorious *Forest of the Dead*. Which is now definite, and official, and real, and pure *Doctor Who*! As for Episode 12, we're still keeping that secret. If I have my way, we'll do so until the official BBC Press Information is released. You'll see why!"

Production is now underway on Series Two of *The Sarah Jane Adventures*.

Producer Nikki Smith tells **DWM**, "Filming's now started with Episodes 3, 4, 5 and 6, with the first pair written by Phil Ford, the second by Gareth Roberts. We're also delighted to announce major additions to the regular cast, with a brand new family moving into Bannerman Road. We're welcoming on board the Chandra family, with the father, Haresh, played by Ace Bhatti, and mum Gita played by Mina Anwar. And while *Doctor Who* fans might be anticipating the return of the Rani one day, we've got another Rani – Rani Chandra, the daughter of the family, played by newcomer Anjli Mohindra. Ace and Mina are both familiar faces, with many credits to their names, and it's brilliant to welcome them to Upper Boat, while Anjli is a star of the future, and another major find by our Casting Director, Andy Pryor. But good luck to the Chandras! Can anyone on that road avoid becoming part of Sarah Jane's madcap lifestyle...? And there's a surprise for all the cast with Haresh, too!

"We're also delighted to announce guest casting for these stories," Nikki continues. "Phil Ford's adventure features Bradley Walsh, while Gareth's story stars Russ Abbott. Both in roles rather more sinister than their usual TV appearances! This is a real coup for *The Sarah Jane Adventures*, and it's wonderful to see such huge names coming to join the team."

The Wirrn (left) and the Krotons (below) are both shuffling back for new audio stories.

EXCLUSIVE!

Wirrn, Krotons and the Key to Time return for audio series!

Doctor Who audio production company Big Finish has revealed to **DWM** more star castings for its upcoming productions.

Further to last month's news that Katherine Parkinson (*The IT Crowd*, *Doc Martin*) appears in June's sinister space adventure *The Death Collectors*, Kevin McNally will guest star as the enigmatic Henry in the accompanying one-parter *The Spider's Shadow*. McNally recently played Gibbs in the blockbuster *Pirates of the Caribbean* trilogy, and his other screen credits include *De-Lovely* and *Johnny English*, while he also appeared as Hugo Lang in the 1984 *Doctor Who* story *The Twin Dilemma*, the first serial to feature Colin Baker as the Doctor.

July's release is *The Boy That Time Forgot* with Peter Davison as the Fifth Doctor and Sarah Sutton as his companion Nyssa. Picking up on events set in motion during last month's *The Haunting of Thomas Brewster*, the play stars Andrew Sachs (*Fawlty Towers*) as someone rather terrifying, while Harriet Walter (*Atonement*, *Babel*) plays Victorian novelist Mrs Beatrice Mapp. "This is one of those really weird and wonderful stories," explains executive producer Nick Briggs. "When writer Paul Magrs came to us with the idea, we knew it would be controversial, but I think there's room for a bit of controversy now and then!"

This year's 'Subscriber Special' audio adventure will feature the return of the Krotons, monsters that made their first (and last) TV appearance in 1968/69's *The Krotons*. Briggs has written the script and is directing the story, which features the popular pairing of the Sixth Doctor and his new companion Charley Pollard.

"The Krotons are an example of a *Doctor Who* monster that has often been laughed at," says Nick, "mainly because they were a bit visually disappointing due to budgetary limitations of the day. As has often been said, your budget for visuals on audio is limitless, and the Krotons are rather fascinating. I thought they deserved better representation!'

Staying on the theme of monsters created by Robert Holmes, Briggs is also writing a new story for the Wirrn, first seen in 1975's *The Ark in Space*. The as-yet-untitled script will form part of the third series of adventures for the Eighth Doctor and Lucie, to be released in 2009.

Finally, we can reveal that three linked Fifth Doctor stories will be released in early 2009. Together with new companion Amy, the Doctor will be once again embarking on a hunt for the segments of the Key to Time, first seen on TV back in the 1978/79 series.

"This is a very different adventure from the original Key to Time," says producer David Richardson. "It's all about consequences..."

K9 Tales head for DVD

2entertain has announced further details of June's DVD release, *K9 Tales*, a box set containing 1977's *The Invisible Enemy* and 1981's *K9 and Company*. Both discs include a commentary, making-of documentary and contemporary clips. In addition, *The Invisible Enemy* features optional CGI effects and rare studio footage, while *K9 and Company* includes PDFs of four K9 books for younger children from the 1980s. *K9 Tales* will be released on 16 June, priced £29.99, and a full preview appears next issue.

New DWAs

Doctor Who Adventures has told **DWM** of some of the treats in store for readers in May. Issue 62 comes with bouncy balls and previews *The Poison Sky*; issue 63 has a Sontaran pencil case and a preview of *The Doctor's Daughter*; and issue 64 has a free *Doctor Who* dress up set and previews *The Unicorn and the Wasp*. The mag is available from all good supermarkets and newsagents priced £2.10.

DOCTOR WHO

WHO's at Earls Court

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www.doctorwhoexhibition.com

Adult £9 | Child £7 | Family (2+2) £28
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To buy tickets in advance, please visit www.seetickets.com/doctorwho
or call the box office on 0871 230 1092.
All tickets are subject to booking fee.

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» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

May

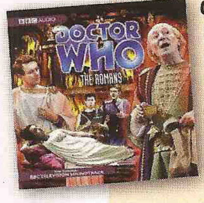
MONDAY 5

DVD *The Invasion of Time* by David Agnew [Fourth Doctor and Leela] 2entertain £19.99

DVD *Bred for War* (box set): *The Time Warrior* [Third Doctor and Sarah Jane], *The Sontaran Experiment* [Fourth Doctor, Sarah Jane and Harry], *The Invasion of Time* and *The Two Doctors* [Sixth Doctor and Peri, Second Doctor and Jamie] 2entertain £39.99

THURSDAY 8

Audiobook CD *Pest Control* by Peter Anghelides [Tenth Doctor and Donna] BBC Audio £9.99



CD Soundtrack *The Romans* BBC Audio £13.99

Mag *Doctor Who Adventures* 63 BBC Magazines £2.10

THURSDAY 15

Mag *Doctor Who Adventures* 64 BBC Magazines £2.10

THURSDAY 22

Mag *Doctor Who Adventures* 65 BBC Magazines £2.10

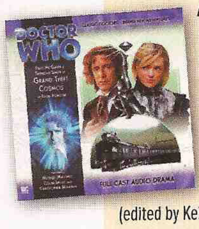
THURSDAY 29

DWM 396 Panini £3.99

Mag *Doctor Who Adventures* 66 BBC Magazines £2.10

ALSO THIS MONTH

Audio Drama CD *Assassin in the Limelight* [Sixth Doctor and Evelyn] Big Finish £14.99



Audio Drama CD *Grand Theft Cosmos* [Eighth Doctor and Lucie] Big Finish £10.99

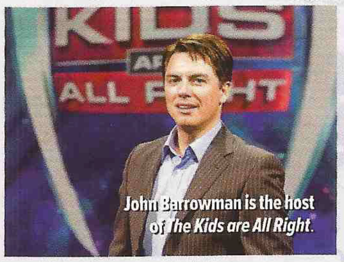
Book *Short Trips: The Quality of Leadership* (edited by Keith RA DeCandido) Big Finish £14.99

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

THE FACE OF BOTOX



John Barrowman is the host of *The Kids are All Right*.

John Barrowman admits having botox injections around his eye line, but has warned against injecting the forehead as lines there can actually *enhance* looks. The BBC may soon be renamed the Barrowman Broadcasting Corporation as BBC One's Saturday night schedule includes three Barrowman shows; *The Kids are Alright*, *Doctor Who* and *I'd Do Anything*. He will also be a judge on the Canadian version of *How Do You Solve a Problem Like Maria?* on CBBC this summer. John featured on Gethin Jones' BBC Radio Wales show on 24 March and fleetingly appeared on Mariah Carey's edition of *The Friday Night Project* on 4 April following in the footsteps of **David Tennant** who had presented for a second time a week earlier.

PARTNERS IN RADIO CRIME

Further April promotional radio appearances by **David Tennant** and **Catherine Tate** included 1Xtra (2), Capital Radio (interviewed by Breakfast Show co-presenter **John Barrowman**), BBC 6 Music's *George Lamb* and Radio 2's *Steve Wright* (4) and Radio 1's *The Colin Murray Show* (14). **Bernard Cribbins** was on Radio 2's *Jonathan Ross* on 5 April. A students' survey by the Association of Teachers and Lecturers revealed Tennant to be fifth most inspirational celebrity. Tate's 2006 shot movie *Love and Other Disasters*, in which she plays Talullah Wentworth, opened the 22nd BFI London Lesbian and Gay Film Festival on 22 March, while *Mrs Ratcliffe's Revolution* arrived on Region 2 DVD on 24 March.

BILLIE'S SECRET BOOST

A call girl sex scandal, resulting in New York governor Eliot Spitzer's resignation, may strengthen the prospects of **Billie Piper**'s *The Secret Diary of a Call Girl* in the US when Showtime launches it on 16 June. Piper told the *Daily News* that a story thread from Season Two involves Belle hooking up with a politician.

SPOOKS AND WIZARDS

Chris Chibnall is writing for BBC Three's forthcoming *Spooks: Code 9* featuring **Georgia Moffett** as psychology student Kylie. **Julie Gardner** will executive produce 13-part Saturday night fantasy drama *Merlin* for BBC One starring **Richard Wilson** and **Anthony Head** with **James Hawes** directing for autumn broadcast. Gardner has confirmed the second series of **Matthew Graham**'s *Ashes to Ashes* will film from August and *Mistresses* from September.

JEAN OF HEARTS

Jean Marsh plays the Queen of Hearts in *Alice*, a new version of the Lewis Carroll classic starring Sarah Michelle Gellar, and also Mrs Mason in thriller *The Heavy*.

McLEELA

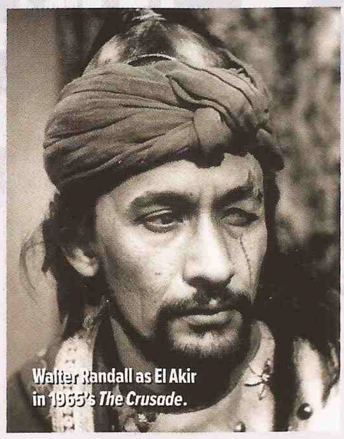
Louise Jameson joined Glasgow based BBC Scotland soap opera *River City* on 1 April as vivacious hairdresser Viv Roberts. **Katy Manning** was interviewed by Susie Elelman on Australian talk show *Susie* on 10 April. A BBC Audio version of **Anneke Wills**' *Self Portrait* autobiography will be released in June.

QUICKIES

Bonnie Langford, was guest of *Elaine Page on Sunday* (6 April). **Bob Baker** has written new half-hour Wallace and Gromit film *A Matter of Loaf and Death* for BBC One. *Skins* producer **Chris Clough** confirms the third series for next year will feature an entirely new cast. Writers **John Flanagan** and **Andrew McCulloch** and director **Gerry Mill** have contributed to the 17th series of ITV1's *Heartbeat*.

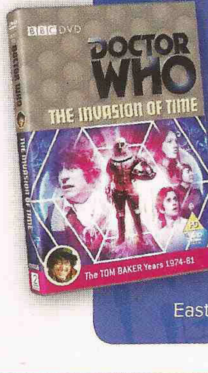
OBITUARY

Johnny Byrne (born 1935), who created companion Nyssa and wrote *The Keeper of Traken*, *Arc of Infinity* and *Warriors of the Deep* and an unused *Doctor Who* movie script, died on 3 April. **Walter Randall**, who played Tonila in *The Aztecs*, El Akir in *The Crusade*, Hyksos in *The Daleks' Master Plan*, Patrolman in *The Invasion*, Harry Slocum in *Inferno* and First Guard Captain in *Planet of the Spiders*, also died recently. *Doctor Who* annuals illustrator **Walter Howarth** died in March aged 80. DWM



Walter Randall as El Akir in 1965's *The Crusade*.

» WIN! Sontarans, Sontarans and more Sontarans on DVD!



The Invasion of Time is out now on DVD from 2entertain priced £19.99. This six-part story from 1978 stars Tom Baker as the Fourth Doctor and is released complete with extras including commentary, contemporary clips, featurettes, and an Easter Egg. You could win one of FIVE copies by answering this simple question:

Which race of shimmering aliens feature in *The Invasion of Time*?

(a) The Vardans
(b) The Vulcans
(c) Venezuela

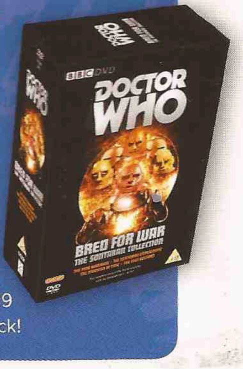
Send your answers on a postcard to the usual address (on page 20) marked YOU ARE A VERY STUPID MACHINE by 29 May 2008.

Also out from 2entertain is *Bred for War*, a box set containing *every* Sontaran DVD to date! That's over seven hours of potato-head goodness! We've got FIVE sets, each worth £39.99, up for grabs – if you can answer this question:

The Sontarans are famous for what particular attribute?

(a) They're clones
(b) They're *actually* made of potato
(c) They evolved from the Voord

Write your answer on the back of a postcard or stuck-down envelope, with your name and address, to the usual **DWM** address marked THE SSSS, ISN'T THAT TAKING ALLITERATION A LITTLE FAR by 29 May 008. Good luck!



Tom Spilsbury looks at how *Doctor Who* and its two Cardiff-based cousins are faring in the ratings war...

9.1 million watch series launch – despite early slot

Donna Noble: more popular than *You've Been Framed* (but you already knew that).

a huge media blitz helped launch the 2008 series of *Doctor Who* – cinema trailers, chat show spots, and no less than four versions of the week's *Radio Times* – which perhaps made it all the more baffling when BBC One announced that the show would be airing at 6.20pm on 5 April... the earliest slot the series had screened in for over 20 years.

The unusual scheduling garnered quite a few column inches in the week before transmission; the general feeling being that the earlier slot would cost the programme viewers. It was a hard viewpoint to argue against – the statistics are quite clear. Put simply, there are far less viewers at home on a Saturday evening at 6pm than there are at, say, 7pm or 8pm. Families may still be out shopping, Saturday workers will still be on their way home... and so any programme shown in a pre-7pm slot will have a much tougher job drawing in the crowds!

Ironically the unexpected publicity about the early start time may have been just the extra help that *Doctor Who* needed. It's hard to agree with the BBC's insistence that 6.20pm is 'the heart of the evening schedule' (technically, according to the BBC's own press office, it's still part of the *afternoon* schedule, rather than 'primetime'), but any lingering doubts that *Doctor Who* could do the business away from its usual timeslot were duly squashed after the transmission of *Partners in Crime*.

The episode pulled in 9.14 million viewers, higher than both of the last two series openers, both of which were shown at 7pm or later. This figure also propelled *Doctor Who* into the week's Top Ten, behind only the usual five *Coronation Streets* and four *EastEnders* editions.

Whether *Doctor Who* will continue to thrive in the pre-7pm slot is, of course, something that only time will tell. Certainly the signs are good, with Episode 2 (shown at 6:45) also rating over 8 million – perhaps indicating that *Doctor Who* is a rare programme that viewers will follow *whenever* it's scheduled...

finally, for this issue, a quick look at how *Doctor Who*'s two spin-off series have rated. Last Autumn *The Sarah Jane Adventures* put in a solid performance on BBC One, gaining at least one million viewers per episode. Even more impressive, though, were the ratings for the 'first look' at each new edition on the CBBC Channel. Every single episode (bar the first, which wasn't shown in advance), finished as the top-rated programme for the week on the digital channel, with two of the episodes breaking over 600,000 viewers – the highest-ever ratings achieved by CBBC.

Torchwood too had broken records, when it débuted on BBC Three back in 2006. The second series launched onto BBC Two with an impressive 4.2 million viewers in January, topping the channel's ratings chart for the week. A slight ratings dip greeted the second half of the series, although this drop can be attributed to the point when BBC Three started screening episodes ahead of the BBC Two transmission – poaching all those extra keen viewers a week early from Episode 6 onwards. Overall Series Two averaged roughly 3.3 million viewers on BBC Two, virtually always ensuring a Top Five placing on the weekly chart.

Ultimately, Series Two of *Torchwood* managed to gain even higher ratings than its first run, with figures that compare very favourably to BBC Two's other succesful series – which must surely indicate that a third series is on the cards... DWM

RadioTimes
THE ULTIMATE DIGITAL TV AND RADIO GUIDE
RT EXCLUSIVE
THE STARS ARE COMING OUT...
Look who's joining David Tennant and Catherine Tate for the return of Doctor Who!
More guest stars on page 14 >>
PLUS Russell T Davies's exclusive guide to the new series!

Ratings: The Sarah Jane Adventures

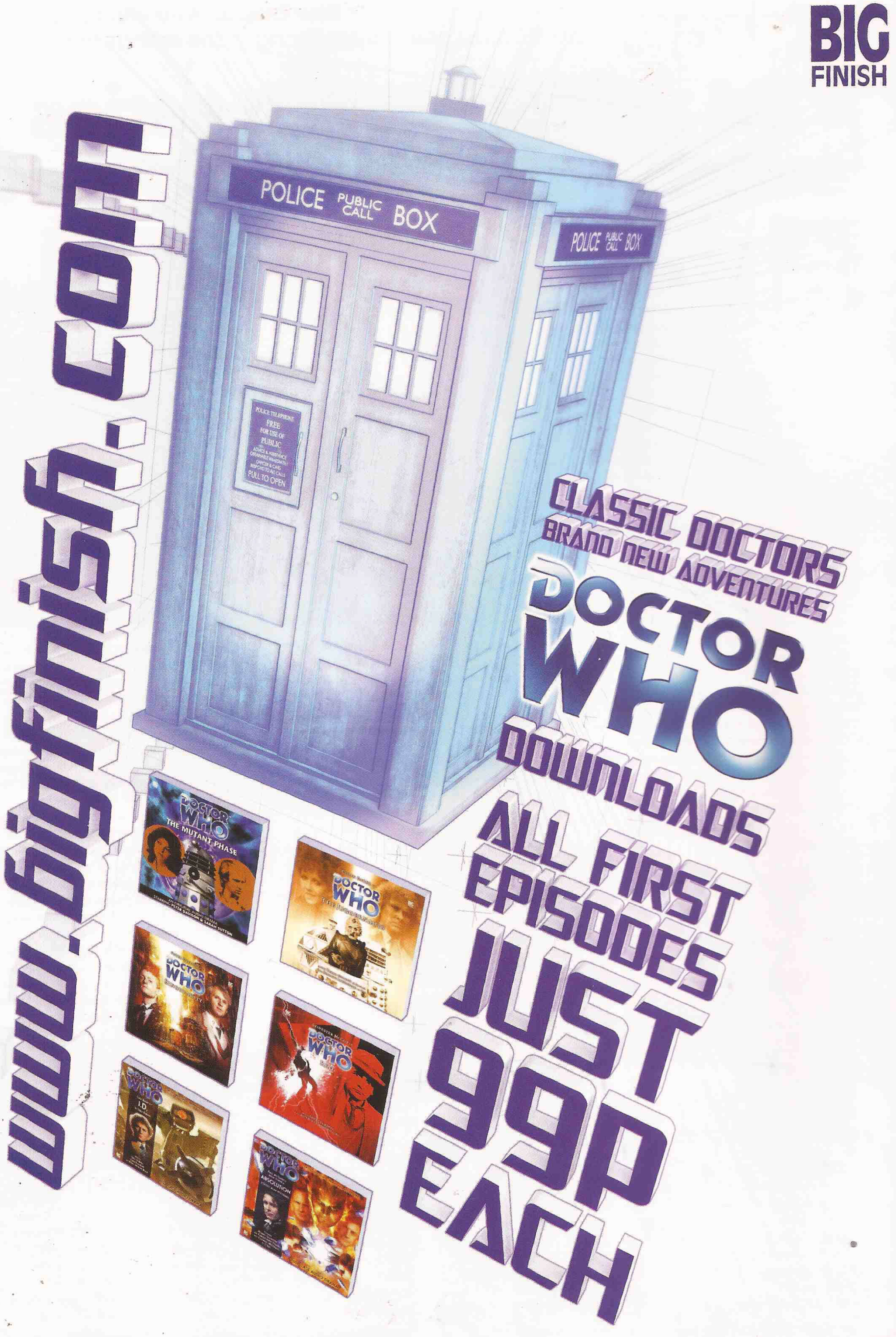
EPISODE	TRANSMITTED	Rating (CBBC Pos)	TRANSMITTED	Rating
1 **Revenge of the Slitheen** Part 1	N/A	N/A	24 Sep 2007	**1.4m**
2 **Revenge of the Slitheen** Part 2	24 Sep 2007	**0.45m** (1st)	1 Oct 2007	**1.1m**
3 **Eye of the Gorgon** Part 1	1 Oct 2007	**0.37m** (1st)	8 Oct 2007	**1.0m**
4 **Eye of the Gorgon** Part 2	8 Oct 2007	**0.41m** (1st)	15 Oct 2007	**1.1m**
5 **Warriors of Kudlak** Part 1	15 Oct 2007	**0.43m** (1st)	22 Oct 2007	**1.0m**
6 **Warriors of Kudlak** Part 2	22 Oct 2007	**0.40m** (1st)	29 Oct 2007	**1.2m**
7 **Whatever Happened to Sarah Jane?** Part 1	29 Oct 2007	**0.41m** (1st)	5 Nov 2007	**1.2m**
8 **Whatever Happened to Sarah Jane?** Part 2	5 Nov 2007	**0.63m** (1st)	12 Nov 2007	**1.1m**
9 **The Lost Boy** Part 1	12 Nov 2007	**0.47m** (1st)	19 Nov 2007	**1.3m**
10 **The Lost Boy** Part 2	19 Nov 2007	**0.66m** (1st)	26 Nov 2007	**1.2m**

Figures: BARB. The first figures are for the initial CBBC screening, the second figures are for the BBC One repeat.

Ratings: Torchwood Series Two

EPISODE	TRANSMITTED	Rating (BBC3 Pos)	TRANSMITTED	Rating (BBC2 Pos)
1 **Kiss Kiss, Bang Bang**	N/A	N/A	16 Jan 2008	**4.22m** (1st)
2 **Sleeper**	N/A	N/A	23 Jan 2008	**3.78m** (1st)
3 **To the Last Man**	N/A	N/A	30 Jan 2008	**3.51m** (1st)
4 **Meat**	N/A	N/A	6 Feb 2008	**3.28m** (2nd)
5 **Adam**	N/A	N/A	13 Feb 2008	**3.79m** (1st)
6 **Reset**	13 Feb 2008	**0.85m** (5th)	20 Feb 2008	**3.22m** (5th)
7 **Dead Man Walking**	20 Feb 2008	**1.01m** (2nd)	27 Feb 2008	**3.31m** (6th)
8 **A Day in the Death**	27 Feb 2008	**1.18m** (2nd)	5 Mar 2008	**3.08m** (3rd)
9 **Something Borrowed**	5 Mar 2008	**0.98m** (2nd)	12 Mar 2008	**2.76m** (3rd)
10 **From out of the Rain**	12 Mar 2008	**0.95m** (9th)	19 Mar 2008	**2.90m** (3rd)
11 **Adrift**	19 Mar 2008	**0.97m** (5th)	21 Mar 2008	**2.52m** (5th)
12 **Fragments**	21 Mar 2008	**0.72m** (7th)	28 Mar 2008	**2.98m** (2nd)
13 **Exit Wounds**	N/A	N/A	4 Apr 2008	**3.13m** (1st)

Figures: BARB. The first figures are for the BBC Three première (where applicable), the second figures are for the BBC Two screening.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DVD PREVIEW

David Darlington talks to the team behind the extras for 1978's Fourth Doctor story, *The Invasion of Time*...

Castellan Kelner (Milton Johns), the most obsequious of Time Lords, takes orders from his new masters, the Sontarans.

DISC INFO

FEATURING The Fourth Doctor (Tom Baker) and Leela (Louise Jameson), with K9 (John Leeson)
WRITTEN BY David Agnew
FIRST BROADCAST
4 February – 11 March 1978

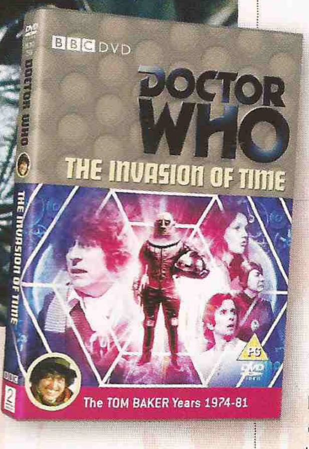
THE STORY Leela is concerned – the Doctor has been behaving in a very strange manner and neither he nor K9 will tell her what's going on.

Arriving once more on Gallifrey, the Doctor declares himself President, rapidly assumes command of his fellow Time Lords and banishes Leela to the barren wastes of the planet's surface.

Can the Doctor *really* be helping the Vardans to invade and conquer his home world? And are the Vardans the true threat – or are they merely the spearhead for something far worse...?

EXTRA FEATURES

- Commentary on all episodes featuring stars Louise Jameson and John Leeson, script editor Anthony Read and visual effects supervisor Mat Irvine
- *Out of Time* – a feature about the making of *The Invasion of Time*
- Optional new CGI effects
- *The Elusive David Agnew* – a short feature on the pseudonymous writer
- *The Rise and Fall of Gallifrey* – a short feature about the Time Lords' planet
- Deleted Scenes
- Original BBC1 Trails and Continuity Announcements
- Programme and Production Note subtitles
- *Radio Times* billings
- Photo Gallery
- Easter Egg
- Coming Soon trailer



» The Invasion of Time

DVD 2entertain | **CERT** PG | **PRICE** £19.99 | **OUT** 5 May 2008

It seems to be an obvious question: surely it can't be a coincidence that the only old Sontaran story yet to be issued on DVD is now, finally, coming out in the same month that they return to our TV screens for the first time in over 20 years...?

"I think the release of *The Invasion of Time* – and the potential for the Sontaran box set *Bred for War* – was my idea," confirms content producer Steve Roberts. "I'd heard a whisper that there would be a Sontaran story in this year's series and suggested that we capitalise on that..."

"Of course, we all knew that the Sontarans would be returning for the latest series," agrees John Kelly, who worked on both the new CGI effects and the 'making-of' documentary for this release, "so it's a perfect time to release a Sontaran serial. Hopefully the extra interest generated in the creatures by that will encourage Joe Public to buy this DVD!"

The Invasion of Time is one of the most interesting, if manic, productions in *Doctor Who*'s long history – early scripts were abandoned at a late stage, the recording schedule was back-to-front (and upside-down) compared to most stories, and there existed the constant threat of industrial action.

"Strike action threatened many *Doctor Who* serials during the late 1970s," Kelly points out. "Notoriously, in 1979 it ultimately scuppered Douglas Adams' last *Doctor Who* story, *Shada*, for instance. Unfortunately, in addition to industrial disputes, *The Invasion of Time* also suffered from a hectic production schedule and a very rushed script. To be frank, there are plot holes you could drive a bus through! But although the result is probably not the best of the series, it definitely has its moments."

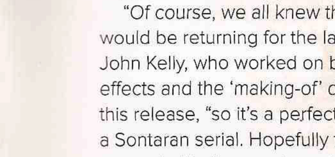
> **"*The Invasion of Time* was ideal in all respects to have its original effects updated..."**

The *Out of Time* feature, which Kelly filmed and edited, relates the troubled production of this story in great detail. Is a story plagued by problems, such as this one, a gift for the documentary maker? Or does the manic nature of the subject matter's production process actually make such work potentially trickier? "As a rule, there are two types of 'cherries' which every documentary maker on this range will fight to get their hands on," Kelly reckons. "Firstly, the productions where everything went right and you end up with a remarkable bit of television, and secondly those where everything went *wrong*, and there's a disaster story ready to emerge. In the case of *The Invasion of Time*, there was a story to tell which certainly falls into the latter category. The problems of the production are interesting and worth investigating. Unfortunately, this is also where we fall down, as both the director [Gerald Blake] and the producer [Graham Williams] – both key players – are sadly no longer with us. For the documentary, our only source of hard information from the show's production team was script editor Anthony Read. The lack of contributors certainly made editing harder, and also made it more difficult to maintain a flowing narrative."

As with many stories released on DVD, *Destiny of the Daleks* being a recent example, *The Invasion of Time* includes optional replacement video effects – the original visual effects in many scenes being replaced by state-of-the-art CGI. But what criteria are applied when selecting or nominating a story for replacement effects? After all, few of the stories of this era have effects that would gain pass marks on today's television...

"There are several criteria to meet," Kelly explains. "Firstly – can it be done effectively? There is no point including a CGI sequence which looks worse than the original. Secondly, what footage is available to be reworked? One either needs unprocessed raw material to hand, or for there to have been no effects overlaid on the final edited pictures in the first place. Lastly, will it really make that much of a difference to what you're watching? *The Invasion of Time* was ideal in all respects – there were many 'laser blasts' with no beam present, and the Vardans were a golden opportunity to rework what is generally agreed to be the weakest aspect of the production. I really hope viewers are pleased with the new versions."

"And I certainly came out of the whole process with a greater appreciation of one thing," concludes Kelly, "and that was for the guy that played Stor, Derek Deadman! His performance has taken a lot of criticism by fans, but I really can't see why – he's horrible in every manner, just what a Sontaran should be. And he's got no neck!" DWM



Milton Johns
Kelner

AUDIO PREVIEWS

There's a brand new audio adventure on the way for the Tenth Doctor and Donna! **David Darlington** found out more…

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PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Donna and the Doctor – all set for their very first CD adventure!

» Pest Control

WRITTEN BY Peter Anghelides | **READ BY** David Tennant
AUDIO CD BBC Radio Collection | **PRICE** £9.99 | **OUT** 8 May 2008

Pest Control is something of a groundbreaking release – the first wholly original piece of *Doctor Who* fiction produced by BBC Audiobooks. "Original productions are not something that we usually do," admits *Pest Control's* commissioning editor, Michael Stevens. "Most of our titles are either broadcast programmes – radio drama or comedy – or readings of published books. This, though, is something that we started last year with *The Sarah Jane Adventures* – we commissioned two new stories and released those in November, following that with two *Torchwood* stories this February – but *Pest Control* will be the first time we've done it with *Doctor Who*. We very much wanted to have something of our own to offer."

IN A NUTSHELL…

"BEFORE THE DOCTOR'S EYES, THE SOLDIER'S FEATURES BLURRED and changed at an astonishing rate, until there was no longer a woman standing before him. She had transformed into an enormous six-legged insect creature, whose wings flickered behind it like a cloak. Its mandibles clicked menacingly…"

The TARDIS is lost in battle on a distant planet. When the Doctor sets off in pursuit, Donna is left behind – but something is transforming soldiers into monstrous beetles, and she could be the next victim…

Pest Control is Peter Anghelides' first BBC *Doctor Who* work since he co-wrote an Eighth Doctor novel, BBC Books' *The Ancestor Cell*, back in 2000. Is there a difference in approach in writing direct for an 'audio reading', as opposed to writing prose for print? Anghelides thinks so…

"It may be an obvious thing to say, but it has to be 'readable'," he says. "You can't rely on the conventions of a novel – speech marks, new paragraphs, parenthetical expressions, all the usual gubbins. And while a couple of paragraphs of scene description may work in a novel, they will slow the action unforgivably in an audio."

"The author knows that he is writing for audio, and I think that helps to inform the style of prose," adds Stevens. "Very often the writer doesn't know who his 'reader' will be, but that's not necessarily a bad thing. With *The Sarah Jane Adventures*, from the outset we wanted Elisabeth Sladen as our reader, so with her on board we decided that the stories could be told from Sarah's point of view. But with *Doctor Who*, we weren't sure if David would be available, so we decided not to have the story told from the Doctor's viewpoint. Of course, we were absolutely delighted when David found time in his schedule to be able to take part!

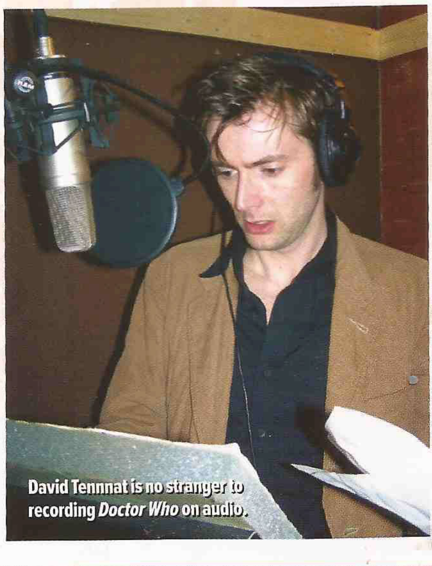
> "David has differentiated every single character – even those who make the briefest of contributions…"

"We went all-out to make it possible for David to read *Pest Control* for us," Stevens continues. "And we're so grateful that he was able to come and do it. He focuses very much on the characters, working out what voice he will give to each one, and I think it's something that he really enjoys doing. We really hope he will do more."

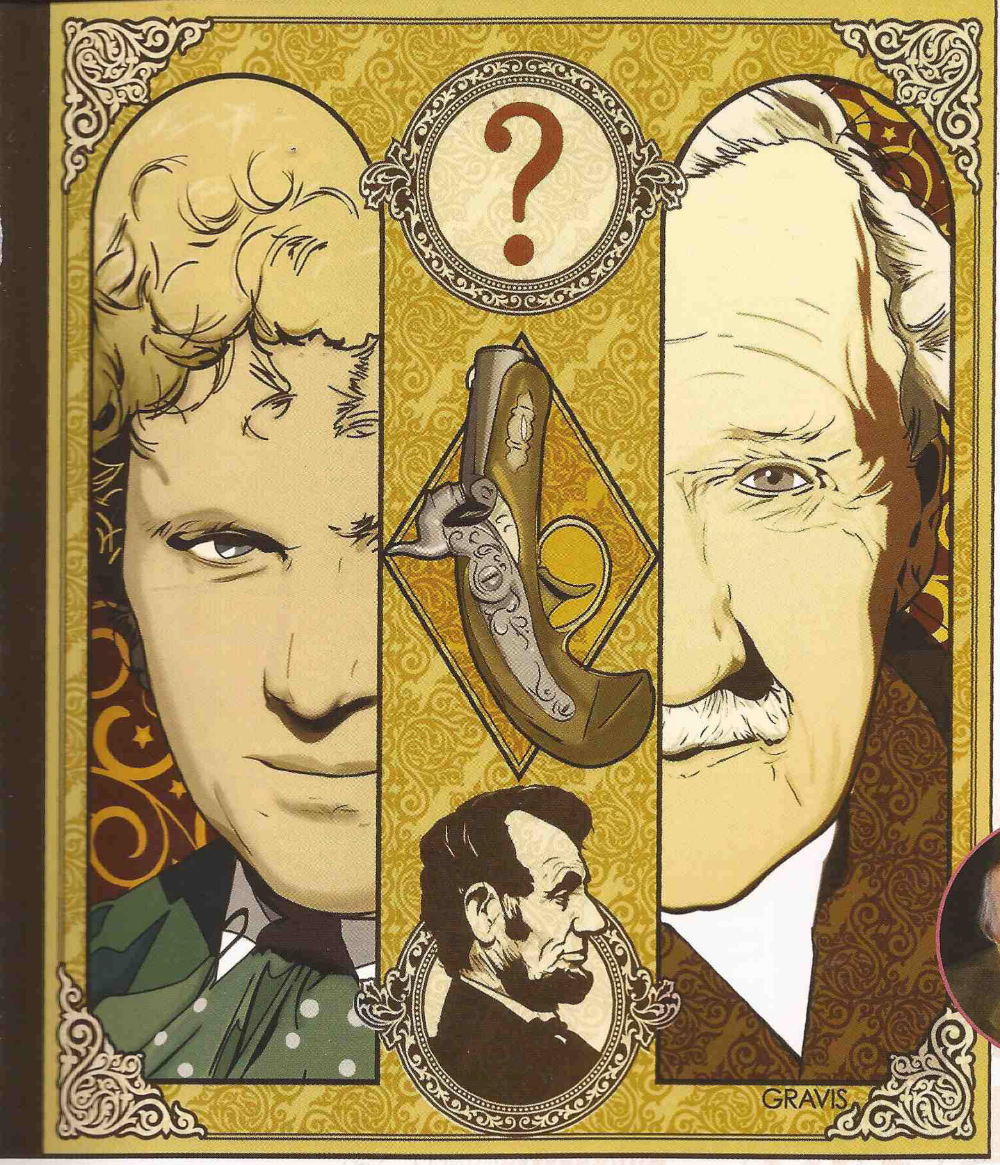
"I very much hoped it would be either David or Catherine," Anghelides reveals, "but they're in such demand I couldn't bank on it. David has already read several novel adaptations brilliantly, and I'm so excited that he's done this one. He phoned to ask me whether I had specific ideas about the characterisations. My wife tells me that when I answered the call I said 'Oh, David, how kind of you to call,' as though I took phone calls from Doctor Who every day. Inside I was thinking 'Eek!! Say something sensible!!' So I said 'I think I'll leave the characterisation to you, because you're the expert'. I hope he took this as flattery. And David *has* differentiated every single character, even those who make the briefest of contributions. The human soldiers are a multinational force, for example, and I love what he's done with the villains. And of course, it's wonderful to hear David delivering lines I've written for the Doctor! He also does a very convincing Donna, I can tell you…"

BBC AUDIO
DOCTOR WHO
Pest Control
by Peter Anghelides
READ BY DAVID TENNANT
AN EXCLUSIVE AUDIO ADVENTURE

Stevens agrees: "I know that people are itching to know how David is going to voice Donna – and having heard it, I don't think they'll be disappointed! We're very much hope to release another of these in the autumn and then there should be a schedule of further titles in 2009. Which is really great – the show isn't going to be on the air quite as much in 2009, so we're helping to plug the gap!



David Tennnat is no stranger to recording *Doctor Who* on audio.



Benjamin Cook looks at the latest audio adventure for the Sixth Doctor...

IN A NUTSHELL...

THE PLACE: FORD'S THEATRE, WASHINGTON. THE DATE: 14 APRIL 1865. THE EVENT: THE ASSASSINATION OF ABRAHAM LINCOLN.
The event that made history. Or did it? Someone has been tampering with time, muddying the waters of history for his own purposes. The chief culprit is the enigmatic Dr Knox. The Doctor and Evelyn must put history back on track before the future dissolves into chaos. But Knox may be the least of their worries...

ASSASSIN IN THE LIMELIGHT is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW
CREDIT CARD HOTLINE: 01628 824 102
EMAIL: mailorderenquiries@bigfinish.com

» Assassin in the Limelight

WRITTEN BY Robert Ross **STARRING** Colin Baker, Maggie Stables, Leslie Phillips and Lysette Anthony
AUDIO DRAMA Big Finish | **PRICE** £14.99 | **OUT** May 2008 | **AVAILABLE** www.bigfinish.com

“*Assassin in the Limelight* was written specifically for Leslie Phillips,” explains director Barnaby Edwards, “so we were all hugely relieved when he agreed to reprise his role as Dr Knox. The assassination of President Lincoln is a glorious backdrop for a *Doctor Who* story, and Knox is a great adversary to pit against the Sixth Doctor. They've a lot in common: a love of literature, a fondness for pedantry, a mordant wit...”

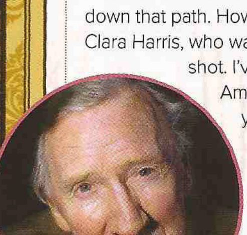
The Sixth Doctor fought Knox once before, in 2004's *Medicinal Purposes*, which also featured an up-and-coming actor called David Tennant. “It was quite a big cast,” recalls Leslie, “but I do remember David in particular. He was just a boy. A Scots boy, actually. He was very quiet, sat and did his job. He wasn't well known at all. It was only some time after, actually, I heard that he'd become Doctor Who!” Do younger actors, like David, often ask Leslie, now 84, for advice? “Well, they know your history – and God knows I've got a long one – but they're always respectful.”

“I was, if I'm honest, a little over-excited at the prospect of working with Leslie,” admits Barnaby. “I grew up watching his films on Saturday mornings. You'd think that someone so legendary might be a little tricky to direct, but Leslie was sweetness and light, always up for retakes, and forever quipping between takes. He nailed exactly [writer] Robert Ross' delicate mix of comedy and tragedy.”

Barnaby is also the principal Dalek operator on television, and *Assassin in the Limelight* reunited him with the actor who played Mr Diagoras – and the Dalek Sec hybrid – in last year's TV story *Daleks in Manhattan/Evolution of the Daleks*. “I spent a month in Cardiff exterminating Eric Loren,” laughs Barnaby. “I was determined to get a full complement of genuine US actors in *Assassin in the Limelight*, and Eric is wonderful as Parker – surly, growling, and dangerous. Apart from Leslie, the only non-US star is Lysette Anthony, but that's because she doubles as the voice of Knox's TARDIS. Leslie simply *had* to have a sexy British voice for his ship.”

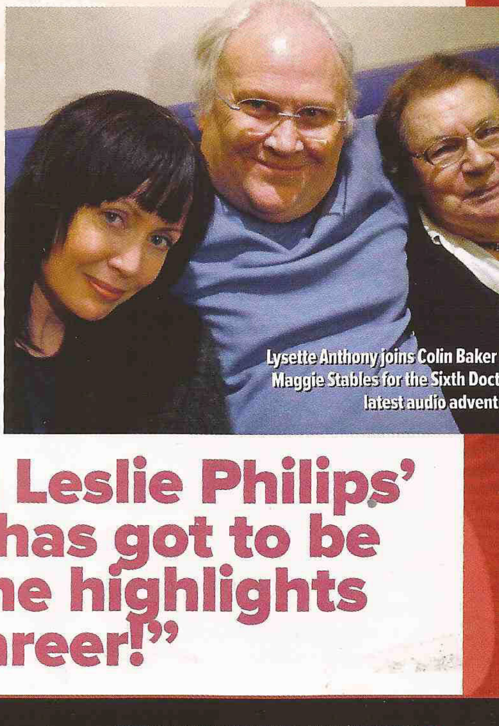
DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER IN
ASSASSIN IN THE LIMELIGHT
BY ROBERT ROSS
ERIC LOREN, LYSETTE ANTHONY AND LESLIE PHILLIPS WITH MAGGIE STABLES AS EVELYN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

“Playing Leslie Philips' TARDIS is one of the highlights of my career,” giggles Lysette. “You can't underestimate the value of camp! Leslie has made a career out of it. Even I have been known to walk down that path. However, my main part in this is Clara Harris, who was in the box when Lincoln was shot. I've spent half my career playing Americans, so you make sure that you can slip back into it without an awful I'm-English-playing-American accent.”



The list of Lysette's co-stars over the last 25 years is a Who's Who of Hollywood: “James Mason, Michael Caine, Ben Kingsley, Woody Allen,” she says, counting them off. “And when I had to dance with John Travolta – well, that was more of a blind terror than anything else.” How does Leslie Philips measure up? “You hear that some people are difficult,” she smiles, “especially those who've had very long careers, but they turn out to be incredibly charming.”

Leslie himself isn't averse to namedropping (“Vivien Leigh,” he tells **DWM** at one point, “was the most beautiful woman I've ever met. She was very sweet to me, and so was her boyfriend, Laurence Olivier...”), but is faintly embarrassed by his own iconic status. “One becomes iconic the longer one's in the game, but it's all surprises to me. I've often thought I'm never going to work again. But somehow one does. I never stopped!” DWM


Lysette Anthony joins Colin Baker
Maggie Stables for the Sixth Doct
latest audio advent

> **“Playing Leslie Philips' TARDIS has got to be one of the highlights of my career!”**

Illustration ANTHONY DRY

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

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DOCTOR WHO
FUTURE SHOCKS!
BACK & FOURTH!

The Doctor (David Tennant) surrounded by Donna's luggage. Ready for *any* adventure!

Letter of the Month...

Catherine on the Jonathan Ross show

Following her uproarious appearance on Jonathan Ross (I'll never think of cats the same way!), I was itching with anticipation at Catherine Tate's reappearance as a full-blooded *Doctor Who* companion.

And what a breath of ginger-haired fresh air she is! Much as I loved both Rose and Martha, I did find the Doctor adoration a tad overwhelming at times and, to be frank, I can't see either of the lovely ladies coming out with a line like "I'm waving to fat."

I absolutely adored the manic mime between Donna and the Doctor under the withering bespectacled glare of Miss Foster (the saucily cool Sarah Lancashire). By the by, I eagerly await Donna's arrival on 'Planet of the Hats'. Go on Russell T, You know you want to!

PAUL REYNARD MANCHESTER

Paul wins a copy of *Doctor Who* Series Four Vol 1, released soon by 2entertain. And as for the Planet of the Hats – well...

"Catherine astounded me with her range of emotions as Donna..."

After what's seemed like an eternity, the Doctor and Donna bounced back last month in *Partners in Crime* – but what did you think of this first episode?

■ PERFECT PARTNERS?

What a triumph! *Doctor Who* zoomed back into the public eye with *Partners in Crime*, and what an episode that was. Donna! Donna, back in the TARDIS! I confess to grinning inanely throughout most of it. Catherine Tate astounded me with the range of emotions she could portray as Donna. She's right up there with Ace as my favourite *Doctor Who* companion, even after one episode! And, oh my, what an ending. Russell – you are a naughty, naughty tease and I love you for it. Can't wait for next week.

EMMA ALEXANDER FACEBOOK

I was forced to go to an 18th birthday party on Saturday, meaning I missed *Partners in Crime* – but thanks to iPlayer, which happens to be my favourite thing in the world (aside from *Doctor Who*, obviously) I've caught up. I absolutely 100% loved it. The Adipose were *so* cute! And Donna was absolutely fantastic just as I always said she would be. I love her – almost as much as I love Rose, whose cameo appearance was pretty much just made of complete win.

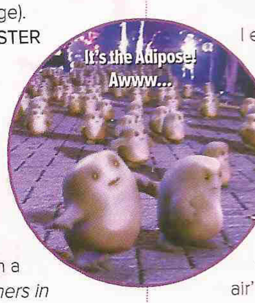
DANNI DREW FACEBOOK

I felt *Partners in Crime* was a very disappointing start to the new series. Where were the scares and thrills? A potentially interesting plot let down by too much of a cutesie element with the Adipose.

ALEX STORER SHEFFIELD

This episode seems to be the latest in a crusade against overweight people that *Doctor Who* has been waging for the past four years! Think about it: when overweight people don't contain giant, green monsters (Slitheen), they're now hiding tiny fat aliens in themselves (not to mention exploding, just to emphasise the message).

NICK PEAT LANCASTER


It's the Adipose! Awww...

Brilliant build-up, **DWM**! How do you do a two-page article on each episode and still manage to keep the secrets? Very clever and very annoying – in a good way! As for *Partners in Crime* itself – totally gobsmacked. 20 minutes of frustration culminating in the most hilarious 15 minutes of ripostes and one-liners. Favourite part was the window scene, We were in hysterics! Oh, and where do I get a stress-relieving Adipose?

ZULIEKA FIROUSI EMAIL

Okay, I was so shocked to see Rose in the very first episode! But as far as first episodes go, it's possibly the best, full of action and hilarious scenes. I laughed so much when the Doctor and Donna were having that silent conversation, then Miss Foster looking at them as if to say "What on earth are you doing?" Despite all the negative comments that were going around about the news of her re-introduction, I think Donna's going to be great – Catherine and David make an explosive partnership! Saturday evenings can't come soon enough!

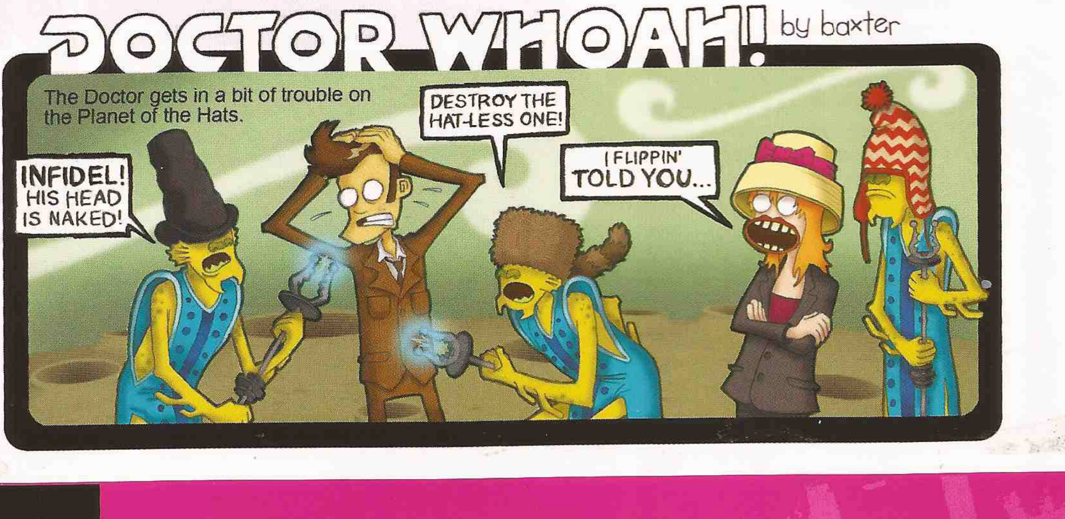
RACHEL GORMAN LONDON

I enjoyed *Partners in Crime* and I'm looking forward to seeing the rest of the Doctor's and Donna's adventures throughout this year. Extra special kudos has to go to Bernard Cribbins for the final scene – a real 'punch the air' moment.

ROB ALMOND EMAIL

What an astonishing start to the series! Villainous Supernannies, thrills and excitement, and some of the cutest aliens in science-fiction. If a range of cuddly Adipose dolls *isn't* released before Christmas, I'll eat my own head. And I bet I'm not the only one astonished to see Rose like that. Whatever is going on?!

ANDREW WILLIAMS BRIGHTON


DOCTOR WHOAH! by baxter
The Doctor gets in a bit of trouble on the Planet of the Hats.
DESTROY THE HAT-LESS ONE!
INFIDEL! HIS HEAD IS NAKED!
I FLIPPIN' TOLD YOU...

WE ALSO HEARD FROM...

ALEX: "*The Fact of Fiction* on *The Time Meddler* [**DWM** 393] missed one of the links with *Utopia*: both end with the Doctor disabling a TARDIS – from the outside!"

IAN SYMES: "Can the Doctor not just leave Donna and take Wilf instead?" No he can't, Ian!

STEPHEN GRAHAM: "I wish someone would give Wilf and *Voyage of the Damned*'s Mr Copper their own spin-off show..." Now *that's* a good idea...

I thoroughly enjoyed *Partners In Crime*! Okay, so the Adipose were a bit of a naff enemy, but I felt the epsiode was more about establishing the Doctor's mindset since the last series rather than blowing up baddies. I loved the way he acknowledges how he screwed up Martha's life (however unintentionally) and his concern that he'll do the same to Donna – something that probably wouldn't have occurred to him previously. Nice to see that even 904-year-olds can learn a thing or two!

JOANNE WOOD SYDNEY

I'm just writing to congratulate everyone involved on the brilliant first episode. The starting bit (in Adipose and at the houses) with our heroes only just avoiding each other was classic, and I laughed through it all. By the way, since Donna told Rose to tell Sylvia "that bin there," and then Rose faded away, does that mean Sylvia will need to get another car key?

SOPHIE NEWING BARNSLEY

The Doctor's back, and how! The Farr family was blown away from start to finish – from the 'proper' *Close Encounters* spaceship (Mum and Dad give knowing nods) to the death-defying stunts in the window cleaner's cradle (nine-year-old Cam very happy) and the cute and cuddly Adipose (eight-year-old Alice cooing in delight) – boxes ticked for all! Now all we need is a plush life-size version of the Adipose for Christmas and I can guarantee one happy little girl.

THE FARR FAMILY STAFFS

The one thing that everyone seems to be talking about is Rose! Wow! She's back! Everyone *knew* she was coming back, but so soon?! You've done it again, Russell T Davies. No doubt you, Phil Collinson and Julie Gardner were watching that scene and shouting "Yes! I bet they didn't see that one coming!" Well, no, I didn't. Damn!

SIMON WICKS EMAIL

I loved *Partners in Crime*, but I think that my wife's uncle still has loads of those little fat monsters stuffed under his shirt!

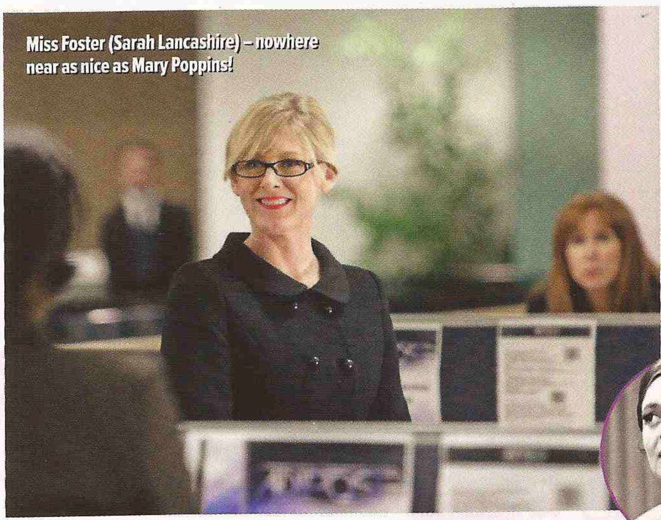
DAVID J GOLDSMITH KENT

The series opener got higher ratings than last year's, so who are the new viewers...?

YOU WILL BE LIKE UZZZZ

I have recently converted my husband into a *Doctor Who* fan. He used to tease me about it non-stop – until he recently agreed to try it. We made our way through all three recent series and tonight I was finally able to sit down and savour the beginning of Series Four with my husband enjoying it. This is a big thing for him as he does not usually view *any* television – and especially not shows that I like. Thanks for doing such a fantastic job with the series and giving me something that my husband will watch with me.

ANNA HOAR AUSTRALIA



Miss Foster (Sarah Lancashire) – nowhere near as nice as Mary Poppins!

Russell T Davies reappraisal of 1978's *Underworld* got some of you thinking...

HIDDEN TREASURES?

I really enjoyed Russell T Davies' write-up on rediscovering 1978's *Underworld* [*Production Notes,* **DWM** *393 – Ed*]. Let's face it, for long time fans, *Doctor Who* is as famous for its failures as it is for its triumphs. Behind every *Blink* or *Caves of Androzani* lies an *Underworld* or a *Time-Flight* lurking in the shadows. But what sets *Doctor Who* apart from every other TV show is that if you take even the worst story and sit down to watch it with an open mind, you'll always find something wonderful to discover. And when all else fails, you can always count on a truly fantastic performance from any one of the ten men who have filled the role. And this is the true beauty of *Doctor Who*: It doesn't always *have* to be brilliant to be brilliant. Now, how about a DVD release for *The Horns of Nimon*?

ROB BILLERA NEW JERSEY

POLICE PUBLIC CALL BOX

One of the Weeping Angels of Itchen. Don't blink!

ABZORBED!

Thanks, **DWM**. While on an unfamiliar bus home tonight I made the mistake of reading Dave Owen's *Torchwood* review, getting so engrossed in the issue that I missed my stop. Thinking I could change buses further along, it was somewhere around the Children in Need part of the Steven Moffat interview that I realised I'd *again* missed my stop. I had to get off and walk home for *another* 20 minutes. In the rain. Any chance of free taxi fares or Dalek-shaped brollies being stuck to the front of future **DWM**s?

JONATHAN MELVILLE EDINBURGH

ITCHEN FOR IT!

THE NEW Doctor Who ADVENTURES
TRANSIT

I work as a librarian at the Ludlow Junior school in Itchen. Recently, I discovered that since the introduction of media-related books such as *Doctor Who* to our library, reading has increased by 280%. It seemed natural, therefore, to have a dressing-up day at the school, with a *Doctor Who* theme, for World Book Day in March. Numerous children took part with some wonderful costumes. If we could have a mention in **DWM** this would really thrill the children and help spread the message that *Doctor Who* books are quality literature that are endorsed by the School Library Service.

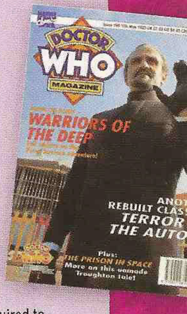
MARIA STREET ITCHEN

That's all for this time. Join us next issue for your thoughts on perilous Pompeii, 'orrible Ood, sadistic Sontarans and more!

ON THIS MONTH

15 YEARS AGO

Benjamin Cook fishes out his copy of DWM 199, from May 1993...



» Calm Nobility

DWM 199 paid tribute to actress Jacqueline Hill, who had died that February, at the age of 63, after a long illness. She played one of the original TARDIS crew, Barbara Wright, from 1963 until 1965. 'Although required to play a character who was slightly older than the successive norm for the Doctor's female travelling companions,' said the obituary, 'there was always a quiet air of calm nobility about Miss Hill which lent an attractive and reassuring aspect to Barbara.'

» Deep Trouble

Also in **DWM** 199, writer Johnny Byrne, who passed away last month, discussed his much-maligned 1984 serial *Warriors of the Deep*. "The arrival of the Silurians and the Sea Devils lost credibility. This wasn't so much because of the three Silurians, although they were always awkward, but because of the gung-ho [Sea Devil] Captain Sauvix in particular. When he starts speaking 20 words to the hour, his head wobbles a bit and he's got these great Charlie Chaplin feet, you know you're really in deep trouble."

» Salvation!

The nonsense hidden in the indicium on page 3 is a time-honoured **DWM** tradition, which remains to this day. Issue 199 offered the following nugget of wisdom: '"The Myrka! Our salvation! The most terrifying creature that ever walked this planet. It is approaching. The apes haven't a hope!" breathed Icthar in awe. It arrived. No one was awed. Not long after, the Myrka, the Silurians and Sea Devils were all dead. Some salvation.'

» Sex and Violence

On **DWM** 199's letters page, debate raged over Ben Aaronovitch's controversial new *Doctor Who* novel, *Transit*. 'I find the use of the dreaded f-word totally unnecessary and repulsive,' complained JM Hughes from Exeter. 'I do not see the need for gratuitous swearing or sex.' 'I think it's time for a dose of reality,' disagreed Taylor Nelson from the USA. 'I hate to break this news, but frankly everyone does swear and have sex.' However, Swansea's Edward Jolley argued: 'With AIDS on the increase, this is a dangerous and irresponsible way to handle such an important issue.'

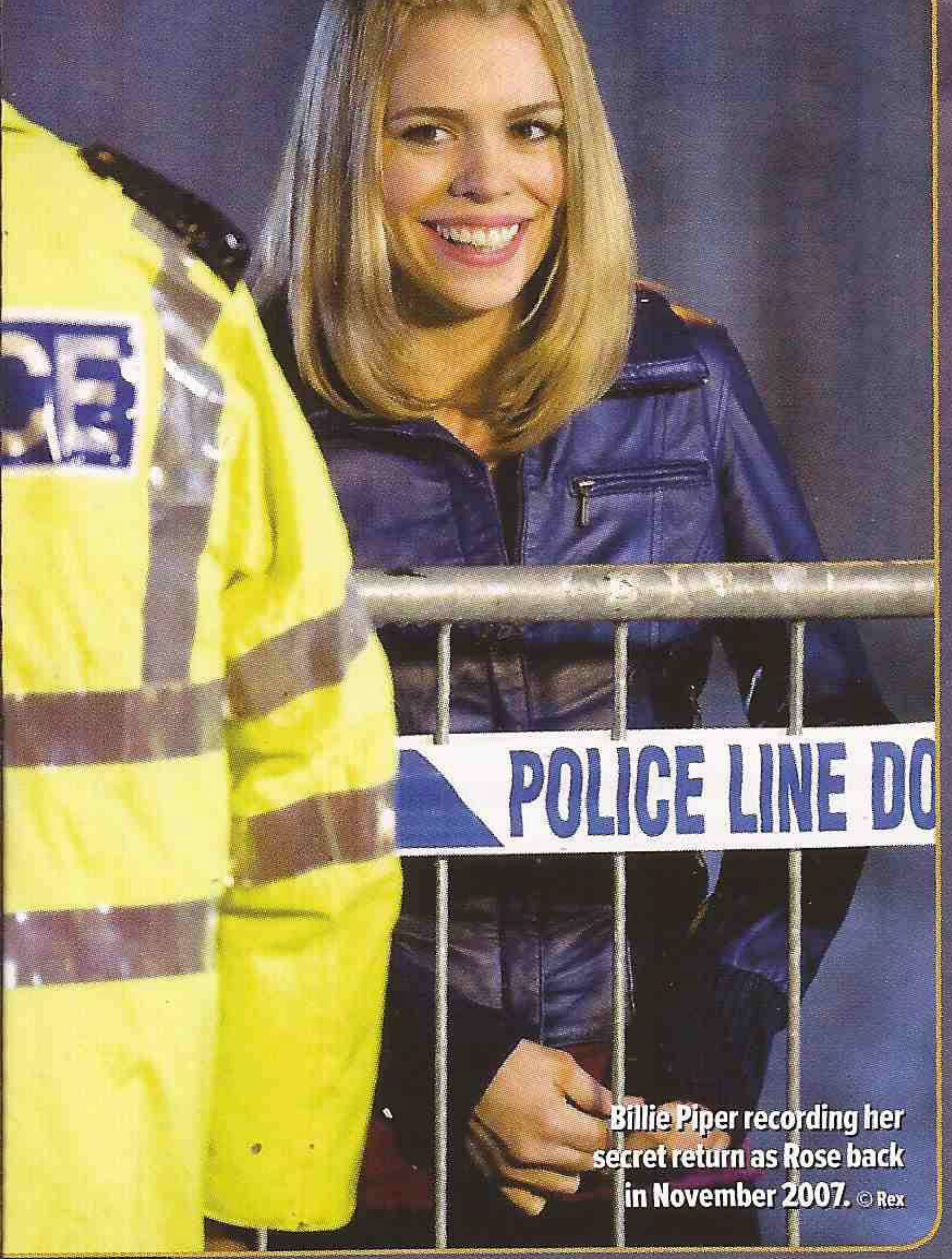
» Some Rubbish

Also in 199, after almost a decade, Gary Russell (now a script editor on the TV series) wrote his final column as **DWM**'s reviewer. 'Nearly ten years of vitriol and Kroton-bashing over and done with,' he considered. 'I've had some rubbish to read and watch. I've also had a far greater share of excellent books and videos to run through, although these tend to get forgotten, as it's far easier to remember what I haven't liked than what I have.'

E DO NOT CROSS

Oh... My.... God!

As this issue goes to press, the first two episodes of Series Four are causing quite a stir. So what do **DWM** readers make of all the hints and clues at the overall 'story arc' so far? **Benjamin Cook** takes a look...



Billie Piper recording her secret return as Rose back in November 2007. © Rex

It's Rose Tyler! At the end of Episode 1! Oh my...

EMMA WHITNEY: "Wow! I didn't see that one coming."
ASH COCKBURN: "She's back! And it's about... ooh, ten seconds. Is this foreshadowing the death of the Tenth Doctor? The Watcher appeared to the Fourth Doctor several episodes before he regenerated, so maybe Rose is a Watcher of sorts..."
JUSTIN THOMAS: "That was a brilliant way to start a season. Reuniting the Doctor and Donna, and then a twist in the last few minutes that hints at major events to come."
KEVIN WATTS: "OMG! OMG! I was literally stunned into shock. It was ace. I am so excited now."
ANDREW TOMLINSON: "Maybe, in a future episode, the Doctor, or possibly Dalek Caan, tries to alter the outcome of the Time War, causing all sorts of stuff to happen that never really should have – echoes of Rose and stuff as things shift about on the timeline. I need to stop thinking too much and just watch the damned thing."
LARA EVANGELOU: "Why is she back? She was stuck in a parallel world for good! Something, somewhere, must be very wrong if the walls between universes are breaking down..."

What will become of Miss Foster's sonic pen?

ROBBIE CARNEGIE: "The sonic pen will probably fall into the hands of Donna's mum when she picks up her car keys."
DARREN HUGHES: "So much for the rumours that Miss Foster is the Rani, but her sonic pen is bound to be picked up. It must be building towards the Rani's return later in the series."

Are the bees *really* disappearing?

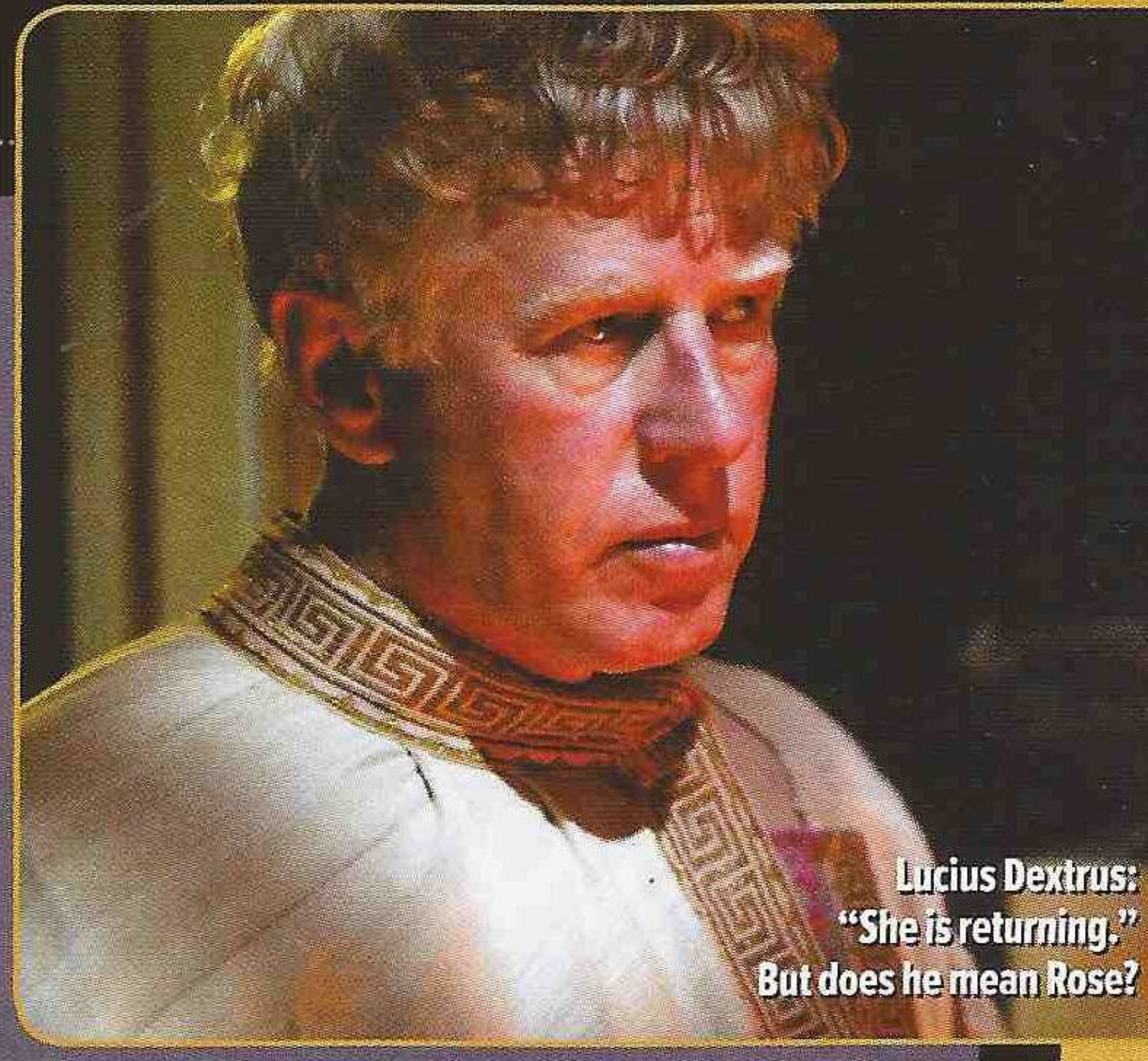
DONNA: Cos I thought, how do you find the Doctor? And then I just thought, look for trouble and then he'll turn up! So I looked everywhere – you name it, UFOs, sightings, crop circles, sea monsters. I looked... I found them all. Like that stuff about the bees disappearing. I thought, I bet he's connected. Cos the thing is, Doctor, I believe it all now. You opened my eyes. All those amazing things out there, I believe them all. Well, apart from that replica of the Titanic flying over Buckingham Palace on Christmas Day. I mean, that's gotta be a hoax!
THE DOCTOR: What d'you mean, the bees are disappearing?
DONNA: I dunno, that's what it says on the internet...

PAUL ANTROBUS: "I assume Donna's comment about bees disappearing is going to be this year's Bad Wolf/Torchwood/Mr Saxon? Maybe it's something to do with climate change."
ANDREW WILLIAMS: "It's a weird comment just as a throwaway, but bear in mind we have a giant wasp later in the series. I'm wondering if perhaps there's going to be another Time War. The effects of one would be felt before it starts."
MICHAEL MARTIN: "There were news stories about a diminishing wasp population a while back... but why the worry? What exactly do wasps *do*? Their whole purpose seems to be to ruin barbeques and picnics."
RICHARD LONG: "I assumed that Donna was referencing real-life events. But I've just read an interview with David Tennant where he says, 'There's something about bees in Episode 1 that's worth remembering.'"
JASON MURPHY: "The bees reference is just one of many that suggest that things we love or rely on to survive are going missing. The Doctor's existence and our reliance on him will be the theme that runs through this series. Imagine if the Doctor never existed..."

So, what's the 'something' on Donna's back? Could it be a giant spider...?

What's with these 'lost' planets, then?

ANNE-MARIE GOULD: "In *Partners in Crime*, the Adipose nursery world is lost. In *The Fires of Pompeii*, the Pyroviles' planet has been consumed. Have the Ood misplaced a planet too? Have the Sontarans? It wouldn't surprise me. Is it fallout from the Time War? Are the Daleks up to something? Questions, questions, questions..."
TONY GALLICHAN: "I'm not sure that 'lost' means missing; it could just mean conquered. Mind you, the idea of planets being removed from space/time is an intriguing one. Unless some idiot got it into his head to hollow out the cores of said planets and pilot them around, but who'd be stupid enough to come up with such a daft idea? Um..."



Lucius Dextrus: "She is returning." But does he mean Rose?

CHRIS LUXFORD: "I suspect it's a Time War thing. In several episodes in Series One it was explicitly stated that the Time War had caused the destruction of various planets, etc. Also, *The Fires of Pompeii* is the second episode in a row to mention the Shadow Proclamation..."

So, what exactly *is* the Shadow Proclamation?

FRAN PORTA: "Anyone think 'Shadow Proclamation' might be another name for something that might have survived the Time War? They do seem to be some kind of universal 'controllers' at the moment, and there's a vogue for lost planets. It seems to be a developing matter..."
RICK HOLDSWORTH: "Is The Shadow Proclamation a band? I'm sure I saw them on the bill for this year's V Festival."

What were the Soothsayers in Pompeii on about?

LUCIUS: Doctor. She is returning.
THE DOCTOR: Who is? Who's she?
LUCIUS: And you, Daughter of London... there is something on your back.
DONNA: What's that mean?
EVELINA: Even the word Doctor is false. Your real name is hidden. It burns in the stars, in the Cascade of Medusa herself. You are a Lord, sir. A Lord of Time.

DANNI DREW: "I refuse to believe that 'She is returning' refers to anyone other than Rose."
EWAN MCROBERT: "If the rumours are true, 'she' could be any one of a number of people. We know that Martha is back. Sarah Jane, too. Harriet Jones? Or Jackie Tyler? Maybe Lucius had visions of tracksuits in pink, apples in dressing gowns, and big loopy earrings?"
ADAM COSSAR: "I hope it's a giant spider on Donna's back, because *Planet of the Spiders* is one of my all time favourites. I'm crossing my fingers – and all eight of my legs."
ANDY HEINTZ: "We might not know what is on Donna's back, but maybe she has a hunch?"
NICKY MOSS: "Is it a mole?"

Will nothing stop you lot lapping up *Doctor Who*?

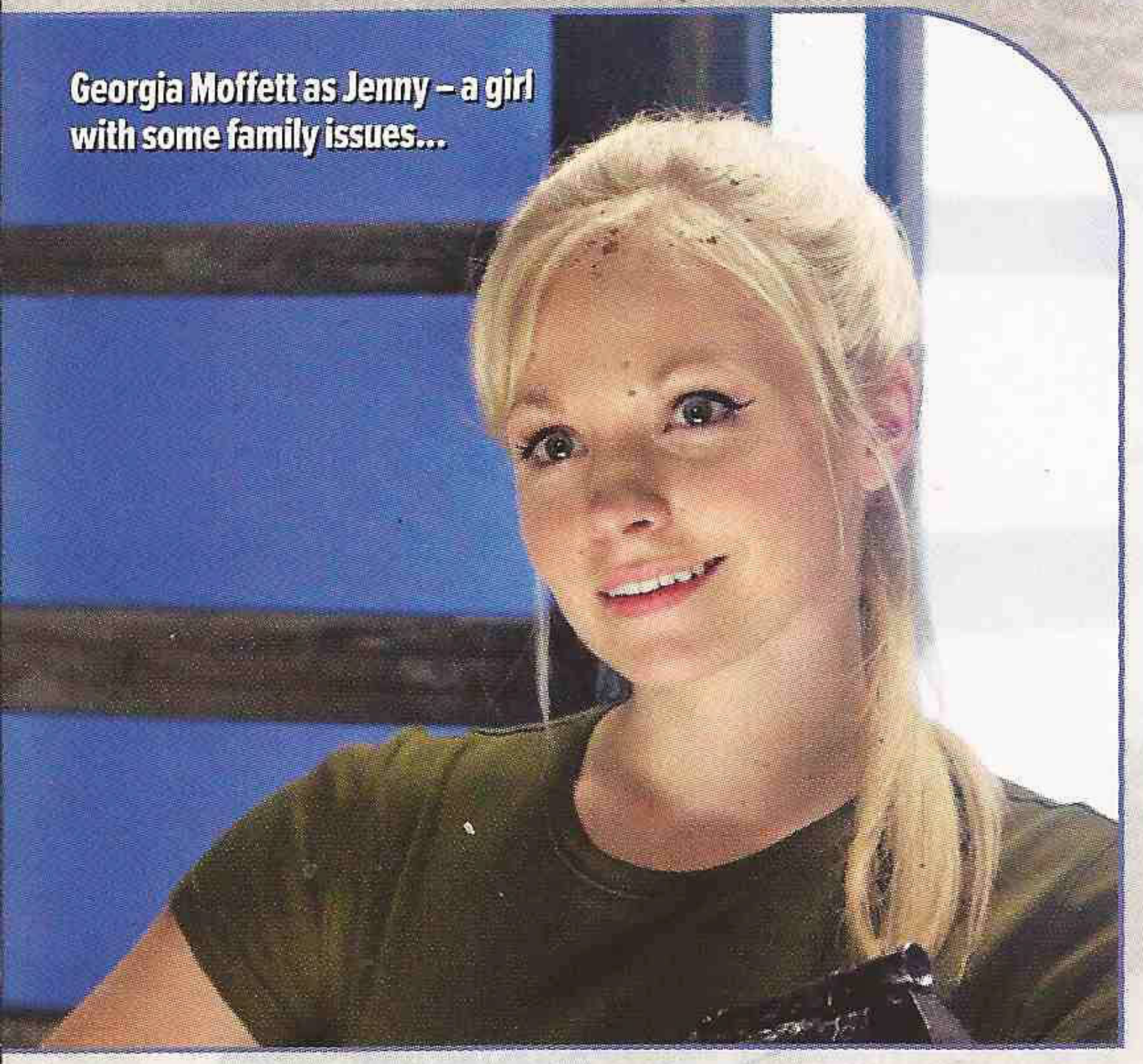
GEMMA NEATH: "The only thing that would stop me watching is if I drop down dead."
RAPHAEL BILTZ: "I suppose if the Doctor regenerated into a pink dinosaur and the Daleks became good guys fighting the evil of improper waste management after the Earth was taken over by talking rabbits named Fred and a giant orange ogre eats Europe (with a little mustard) and then..." [*Snip! – Ed*]

WHO'S THE DADDY?

She's playing the Doctor's daughter – and she *really is* the Doctor's daughter! Georgia Moffett tells Benjamin Cook about keeping it in the family...

"My character is..."

Georgia Moffett stops already and laughs, before she says too much. To be fair, this isn't your standard *Doctor Who* guest role. Her character, Jenny, appears in Episode 6 of the new series, *The Doctor's Daughter*. And although we're keeping schtum about exactly *how* and *when* the Doctor became a Daddy, it's not giving too much away to say that Jenny is the daughter in question. This is a part that any actress worth her salt would die for. "Oh, I know," she says, incredulously. "I didn't believe it when I got offered it. I still don't believe it now, on my last day's filming. The only time it's really hit home was yesterday, when I got to say the immortal line: 'Hello, dad!' I couldn't believe I was saying that to Doctor Who!' I know I'm going to look back in two weeks and go, 'Did I really just do that?' If I had to write myself a part, and do things in it that I've always wanted to do, then I'd have written this episode of *Doctor Who*. Also, I've got to do things that I never thought I would. I never thought I'd be cast as a young action hero who wields a machine gun. I don't see myself like that at all. It's ridiculously amazing."



Georgia Moffett as Jenny – a girl with some family issues...

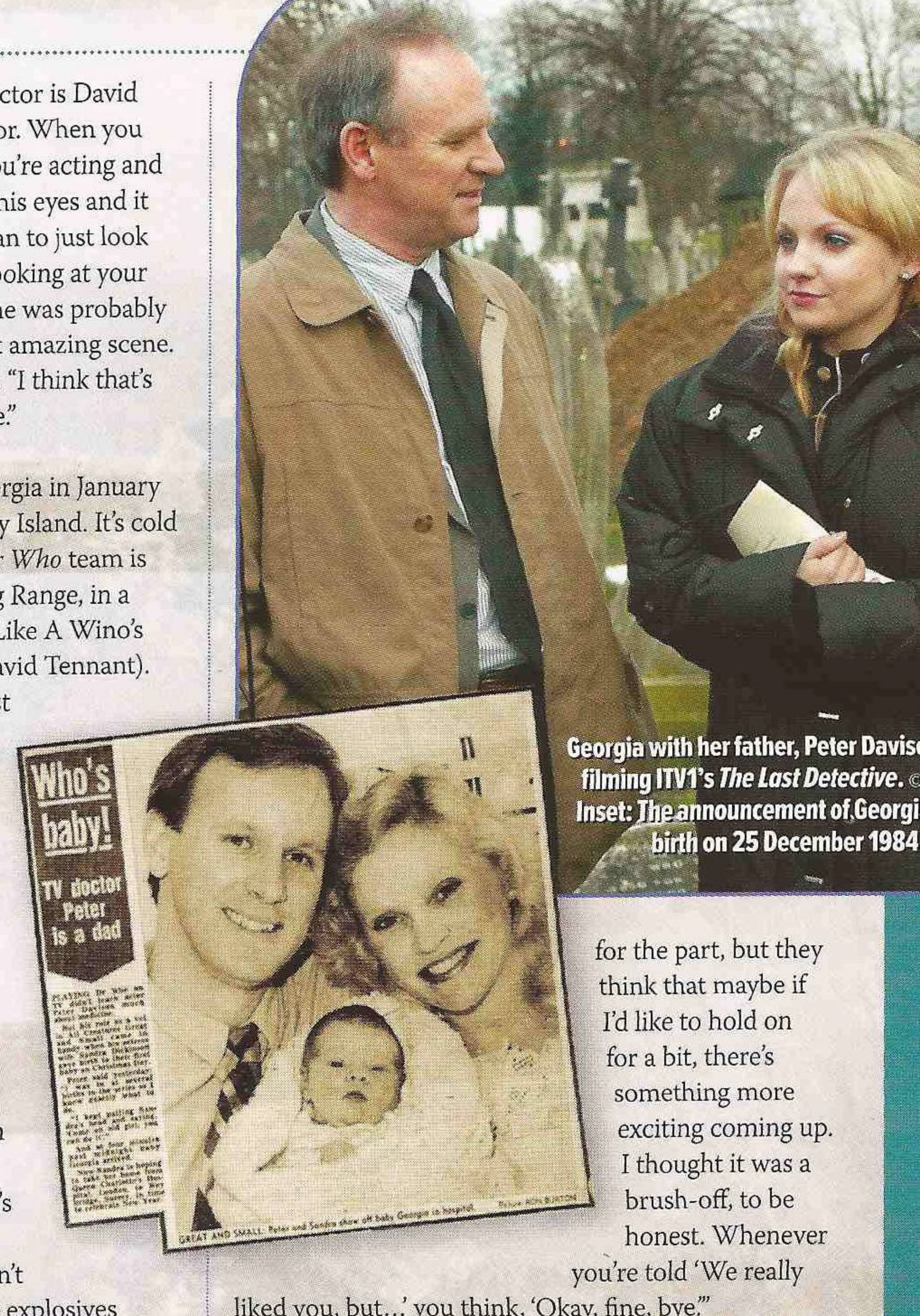
In a further twist, Georgia's real-life father is no stranger to *Doctor Who* himself. In fact, he graced the cover of this very magazine just two issues ago. Peter Davison (born Peter Moffett) played the Fifth Doctor from 1981 to 1984, and returned to the role in last year's Children in Need Special, *Time Crash*. Georgia, now 23, is Davison's daughter by his first marriage, to actress Sandra Dickinson. "Dad is thrilled that I'm doing this," says Georgia. "Both my parents are supportive. Like any parents, they worried when I said that I wanted to enter the profession, but they knew that it'd be pretty pointless to try to stop me."

And what was it like to grow up with a dad who's an ex-Time Lord? "I've never known any different," she points out. "Funnily enough, I became good friends with [Sixth Doctor actor] Colin Baker's daughter. Pure coincidence, actually. But then I sort of thought that *everyone's* dad was Doctor Who!" She laughs out loud. "I think it was a shock when I realised that wasn't true."

In 1999, Georgia acted opposite her dad in a *Doctor Who* audio play, *Red Dawn*. More recently, they have appeared together in ITV's *The Last Detective* and BBC sitcom *Fear, Stress & Anger*. "The first time on TV was stranger for him, I think, than for me. On our first take together, he stumbled over his lines. He actually had to stop. I think it was just so weird for him. After that, he pulled himself together, and it's never been a problem since. We love working together."

But now, of course, Georgia's Doctor is David Tennant. "He's an extraordinary actor. When you look at him, you sort of forget that you're acting and a camera crew is there. You look into his eyes and it takes no acting on your part, other than to just look up at him and go, 'God, yes, you are looking at your daughter.' The absolute highlight for me was probably our final scene together... it's the most amazing scene. Although," she adds, ever so modestly, "I think that's more down to David than down to me."

DWM is interviewing Georgia in January 2008, on location at Barry Island. It's cold and wet here. The *Doctor Who* team is filming at Barry Shooting Range, in a 'Big Tunnel That Smells Like A Wino's Breath' (description © David Tennant). Georgia has spent this morning almost being blown up, and doing a heck of a lot of running. "It's the first scene after the titles," she explains, "and the Hath" – fish/humanoid monsters that communicate through bubbles (no, really!) – "are coming from... well, I couldn't see behind me, but I think they were coming from both sides. We get closed into a corner, there's nothing we can do, so Jenny takes the initiative and sets off the detonator. The Doctor tries in vain to stop her, but I don't think Jenny is particularly bothered about that. She's in soldier mode."


Who's baby!
TV doctor Peter is a dad

Georgia with her father, Peter Daviso filming ITV1's *The Last Detective*. © Inset: The announcement of Georgi birth on 25 December 1984

For **DWM**'s own safety, we weren't allowed inside the tunnel when the explosives were detonated. This was a bang of such colossal proportions that everyone bar the cast, two petrified cameramen, and the unit photographer, had to stand outside, 100 or so yards away. "It was slightly unnerving when people started to leave," laughs Georgia, "even the director! We were thinking, what's going to happen to us?! I was slightly scared when they said what we'd be doing, and I wasn't under the impression that we'd be *that* close, but then the excitement takes over. I've never almost been blown up before, so I was like, 'Yesssss!' I didn't wear my earplugs either, because I wanted to get the full experience." Was it hot? "It was like a wave of heat onto your back." And loud? "The explosion wasn't, but you could feel the heat and pressure just go *whoosh*!"

> "WHEN I WAS YOUNG I THOUGHT **EVERYONE'S** DAD WAS **DOCTOR WHO!**"

Recalling how she landed the role in the first place, Georgia reveals, "I auditioned for the Agatha Christie episode [Episode 7, *The Unicorn and the Wasp*]. When I got that audition, I was over the moon, because I'd said to my agent, 'If I want to do anything, I want to do *Doctor Who*.' I went in and read for it, but I didn't hear anything for a couple of days. I thought, oh God, I haven't got it. It was a bit depressing. And then my agent phoned and said that they'd like me for the part, but they think that maybe if I'd like to hold on for a bit, there's something more exciting coming up. I thought it was a brush-off, to be honest. Whenever you're told 'We really liked you, but...' you think, 'Okay, fine, bye.'"

Georgia continues, "My agent didn't really tell me anything about this other role, but they sent me a script a few days later – and the first line I read was 'Hello, dad!' I was like, '*No*!' Literally, I read that line four times. I was waiting for somebody to jump out and go, 'Just kidding, Georgia!' It was unbelievable. I'm so thankful. But then I'd have been equally thankful had I done the Agatha Christie episode, because I think to be a part of this show in any shape or form is pretty awesome."

Rumour has it that Georgia was a contender for the role of Rose Tyler when BBC Wales was auditioning actresses in 2004. "Well, yes, it's true," she confirms, "but these stories have been exaggerated over time. I went in and met the producers at like the first stage. I didn't read, I wasn't given a script, I just went in because they were meeting people that they hadn't met before. I was only like 19, but I looked about 13. As soon as I walked in, I'm sure they were thinking I was too young for the part – and I think they were absolutely right. It would have been very silly."

How does Georgia deal with that sort of rejection? It's tough being a jobbing actor. "You get hardened to it. I'm great at it now. I'm the Queen of Rejection! The amount of jobs that I haven't got way outnumbers the ones that I have. In the beginning, I took it personally, but now I don't at all. Once you've done a number of jobs, you realise that you can't be truly awful. You still think you're pretty bad, but you can't be completely ▶

Things are looking grim for Jenny on Messaline…

◀ awful. The way that Billie [Piper] played Rose was just incredibly awesome, and I don't think I could have done that part justice, especially at that age. Also, I'm glad I didn't get it, because me and my son have had many years enjoying Billie in it. I wouldn't have enjoyed it so much if I were watching myself."

Georgia gave birth to her son, Ty, in March 2002. What does he make of her role in *Doctor Who*? "He's known about it for quite a while," says Georgia. "He was really excited, but it was when he came up to visit for two days this week, that's when he realised, when he was watching me and David on camera, that's when the enormity of it hit him. It made it real for him. The first night that he was here, I fell asleep before him – I was so tired – and he tucked me up, gave me a kiss on the cheek, and said, 'I'm really proud of you, mummy.' But he had the most amazing two days on set ever. You sort of lose that sense of wonderment, I think, when you get to a certain age, but he definitely hasn't reached that point yet. To be able to meet the Doctor and see the sets and be involved – he was doing sound cues and stuff – I mean, it was such an amazing experience for him."

Georgia says that it's her family that keeps her grounded. "I've been very lucky in that I've been brought up with it. I understand how some actors end up sort of swelled in their own wonderfulness, because the media and people around them make them believe that, but I think what you've got to do, what I'm doing in every job, is see the humour of it, because actually it's quite possibly the most wonderfully ridiculous job in the world! You might have to get up early in the morning, but that's really where the hard work ends. Everyone treats you well, you get told what to say, how to say it, where to stand. I don't see how you could ever complain about that.

"As soon as you start taking all that for granted, I think you should get the hell out of there. There are plenty of people who would give their left arm and leg to be in the situation that I'm in. Besides, I've a six-year-old child, so I don't really participate in the 'glamour' side of the acting world. I don't go to massive parties or fall out of nightclubs at three in the morning, a) because I find it uncomfortable, and b) because I can't find the childcare. I don't see myself going down that route."

DWM would have thought that Georgia would be aware of quite what she's taking on with a role in *Doctor Who* – fan letters, convention invites, action figures and the like – but she doesn't come across as someone remotely concerned with her own status as a potential celebrity. "Not until you just said that," she smiles. "Well, no, people have been saying this to me, and I've sort of gone into denial about the attention surrounding this role. If I started to think about it while filming, it would be slightly too scary to deal with. It'd overwhelm me.

"I'm doing this programme because I love watching it, my son loves watching it, and, well, getting to work with Catherine [Tate] and Freema [Agyeman] and David has just been beyond anything that I could have wished for. It's a fantastic part, so why *wouldn't* I do it? Once I start getting those convention invites, I'll start dealing with that then. Maybe then I'll start thinking about the enormity of what I've taken on."

Moving on, it looks as though 2008 will be a busy year for Georgia. "I've four days off next week, and then I'm off to Bradford for three months to play an MI5 agent [in BBC Three's *Spooks: Code 9*]. I'm being quite a hard-ass in that as well. I'll go from a Time Lord to MI5! I just assumed that I'd be playing schoolgirls for the rest of my life, but clearly 2008 has something else in store for me. But *Doctor Who* has started off my year amazingly, and I think will top my year, actually, because what more could you want? Playing the Doctor's daughter!" She must have ambitions, though…? "Do more stuff, be happy, look after my child," she considers, "and hopefully the locations will get warmer as the year goes on, because *it's so cold here!* I really wish I'd asked for a jacket, because I feel ridiculous in this skimpy outfit."

She insists, however, that she'd never rule out a comeback to *Doctor Who*. "Oh God, no. I'd come back tomorrow if they wanted me to. Absolutely. I'm not a fool! In fact, I'd just stay. I'd stay forever. No, I would absolutely come back, in a second. But whether or not they'd ask me… well, it's sci-fi, isn't it? Anything can happen. I'd always say yes. Even if I were playing an MI5 agent!"

The Doctor's Daughter is on BBC One on 10 May.

"MY **SON** HAD THE TWO MOST **AMAZING** DAYS ON SET!"

Georgia with newborn son Ty back in 2002. And he's now a huge *Doctor Who* fan himself! © Mirrorpix

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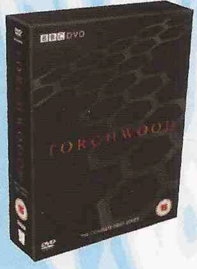

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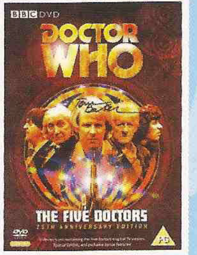

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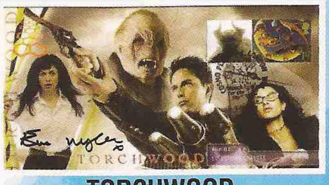

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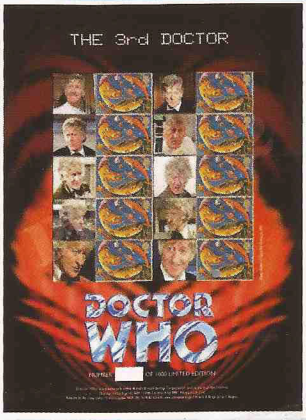

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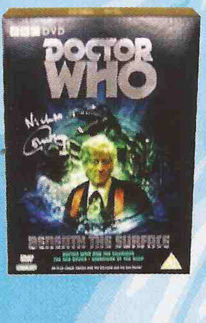

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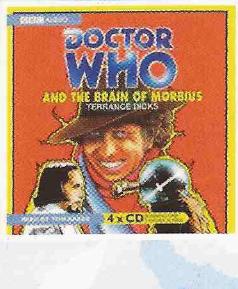

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BUILT FOR WAR!

Yes, the Sontarans are back! **Jason Arnopp** braces himself for battle and prepares for a glorious death...

"Sontarans are great," beams David Tennant. He's sitting on a deck chair, and watching a troop of Sontarans march across the *Doctor Who* set. "I think that's partly because they come from a very specific world. That back story gives them a great context. Robert Holmes didn't just create a race, back in the 1970s: he created a *world* that they came from. Even if you never saw that planet, you understood why they did what they did."

David's enthusiasm intensifies when he sees the UNIT lorry driving past for the first time – a black behemoth with the UNIT logo on the side, flanked by two jeeps. "That's really good!" he grins.

Catherine Tate, sitting next to David, looks amused and bemused by his extensive knowledge of *Doctor Who*'s history. Or perhaps it's more the fact that he's continually holding his own beak. "I've got a cold nose, for some reason," David explains. Well, it *is* November. "The rest of me's fine."

Sontarans, as David says, are veteran *Doctor Who* icons. Intergalactic, warlike brutes who live for the fight. It's amazing to see them return for their fifth *Doctor Who* story in 2008 – more than two decades after their last showing in 1985's *The Two Doctors* (discussed by last issue's *Time Team*). They're one of those classic foes which many mums and dads will remember, even if it's just as, perhaps, 'the ones with the potato heads.' They look fantastic, here on set, with their shiny new battle armour, so right now we can only imagine how legendary they'll look on camera. Of course, because the warriors of Sontar have such tremendous pedigree, director Douglas Mackinnon shoulders the weight of responsibility to do right by them. "This feels a bit like how I'd imagine being picked to play football for Scotland to feel," he says. "There's such equal potential to be a hero if you get it right, or a villain if you get it wrong!"

As you'll already have seen, courtesy of this two-part story's opening episode *The Sontaran Stratagem*, this is certainly the right man for the job. Douglas may be a first-time *Doctor Who* director, but he's a TV and film veteran, with the likes of *London's Burning, Silent Witness, Bodies* and the Steven Moffat-penned *Jekyll* on his CV. He has a wickedly dry sense of humour, which some members of the crew have had to get used to, what with his habit of occasionally barking tongue-in-cheek things like, "Come on! Am I the only one working here?!"

"This is not a tough shoot at all," he says, with confidence. "The thing I seek out, if I can – if I've got any choice in the matter – is people with a passion for making things, whether it's *Doctor Who, Jekyll* or whatever. And often I manage to get that. The thing is, with the enthusiasm of Russell, Julie, Phil and Susie behind you, and the Welsh crew in front of you, you're talking luxury! Shoots are only hard if you don't have a good story to tell. Actors always walk into *Doctor Who,* knowing they've got good words to say. And as a director, if you can't enjoy *Doctor Who,* what *can* you enjoy? Plus, the main reason I'm doing *Doctor Who,* is that my little boy Thomas is a big fan. When I said I was doing it, he thought he had the coolest dad in the world. That's good enough for me!"

Nearby, the crew is filming what industry insiders might term 'a big old number.' Numerous UNIT soldiers run across the expansive ATMOS factory floor, which is actually Pontypool's Usk Valley Business Park. They're being fired upon by gleeful Sontarans, fronted by Commander Skorr (Dan Starkey). It's a spectacular action scene, captured partly by Director of Photography Rory Taylor, who's being pushed sideways along a dolly-track faster than we've ever seen him go. Look at him move!

For the extras playing soldiers, their task is complicated by the fact that the four huge factory doors are slowly lowering. It's a bit like Ant and Dec's Mouse Trap game, except with more peril. "To the people running under the doors," announces First Assistant Director Francesco Reidy between takes, impressively sporting a white shirt and tie, "if it feels dangerous, stop! Don't do it. But I'm pretty sure that won't be a problem."

"If you're already on the floor," adds Third AD Sarah Davies, "move a little bit because you've just been shot. And Sontarans: we can see the red laser lights from your weapons. So try to be accurate and shoot when they're about to go down."

Douglas carefully watches the slaughter from the sidelines, with at least one eye on the bank of monitors referred to as Video Village. ▶

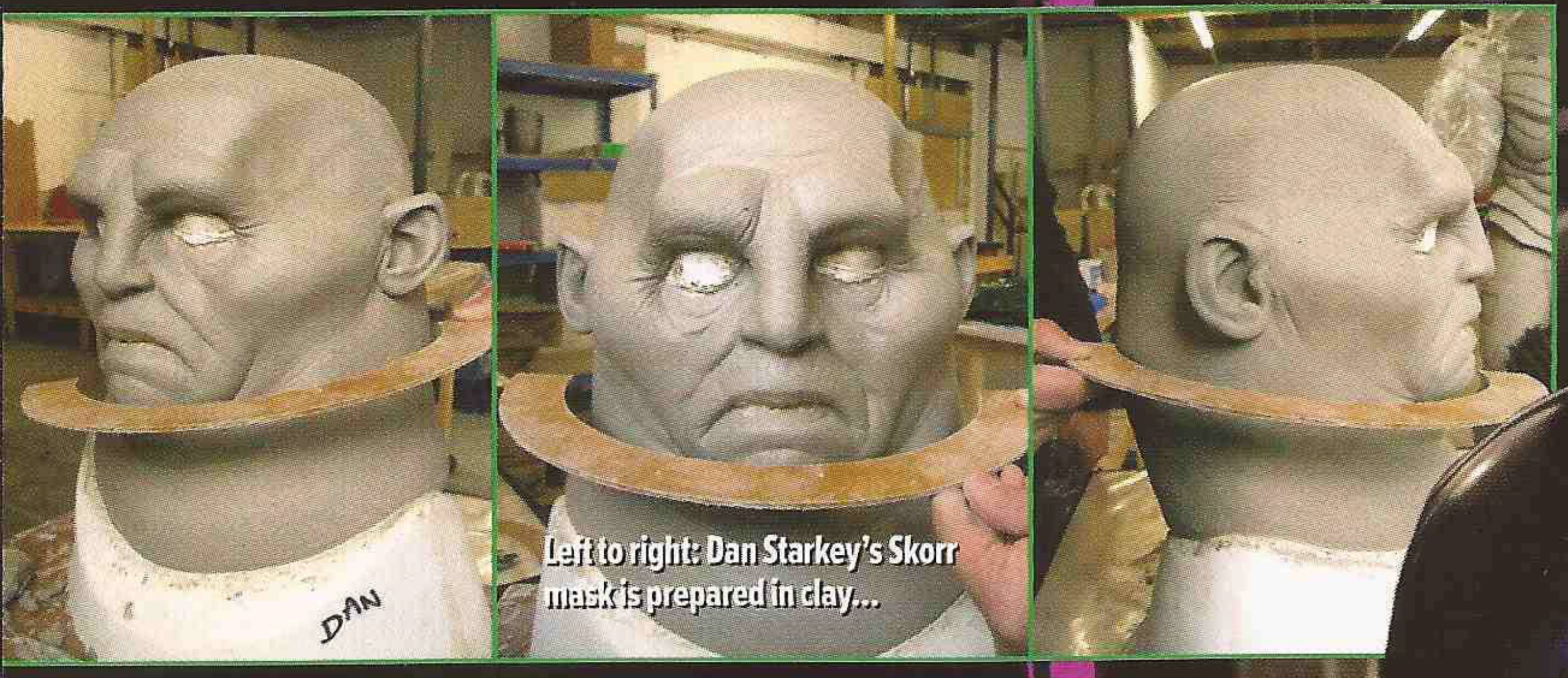
A 1970s classic: The original Sontaran, Linx, in *The Time Warrior.*

Catherine Tate and David Tennant record the opening scenes of *The Sontaran Stratagem*.

Millennium FX's clay sculpture of the new Sontaran battle armour.

General Staal knew there was an alien in their midst – if only he could work out where...

> "THE SONTARANS' ONLY TRUE DESIRE IS TO DIE IN BATTLE..."



Left to right: Dan Starkey's Skorr mask is prepared in clay...

The Sontarans are on the march: "SONTAR – HA! SONTAR –HA!"

"Okay," says Francesco. "We're gonna do the same scene, but shooting from the other side. Hats off for a few minutes!"

By 'hats,' Francesco means 'Sontaran helmets.' These are promptly removed to give the Sontar troopers a bit of a breather, while a hand-held fan is employed to cool them down.

Taking advantage of this rest period, we stroll over and admire Millennium FX's brilliantly detailed work on the face of Dan Starkey. Obviously, we say hello first: we don't just walk over and rudely stare at the man. Millennium rep Sarah Lockwood's on-set make-up work is so good, it's hard to tell where Dan's own face begins and ends. How often do you feel compelled to ask an actor if those are his real lips?

"It takes two-and-a-half hours to become Commander Skorr," Dan reports, after happily revealing himself to have been a **Doctor Who Magazine** reader for the last 15 years. "It's like a slip-on latex balaclava, with a facial mask that they glue on to that. Then other bits are glued and painted on. The mask changes your default facial expression too, which is quite weird."

While all the make-up sounds like a bind – especially when you have to sit down to have it applied at 7.05am, for two-and-a-half hours – Dan wouldn't change this job for the world. "Oh God, no. This is ridiculously good fun! It's my first telly job as well. I went to drama school a year ago, then in the summer I asked my agent to get me on *Doctor Who* as a Christmas present! Then lo and behold, it happened. Funnily enough, I'd always joked to friends that I'd make a great Sontaran on *Doctor Who*, because I'm five-foot-two, balding and occasionally bad-tempered!"

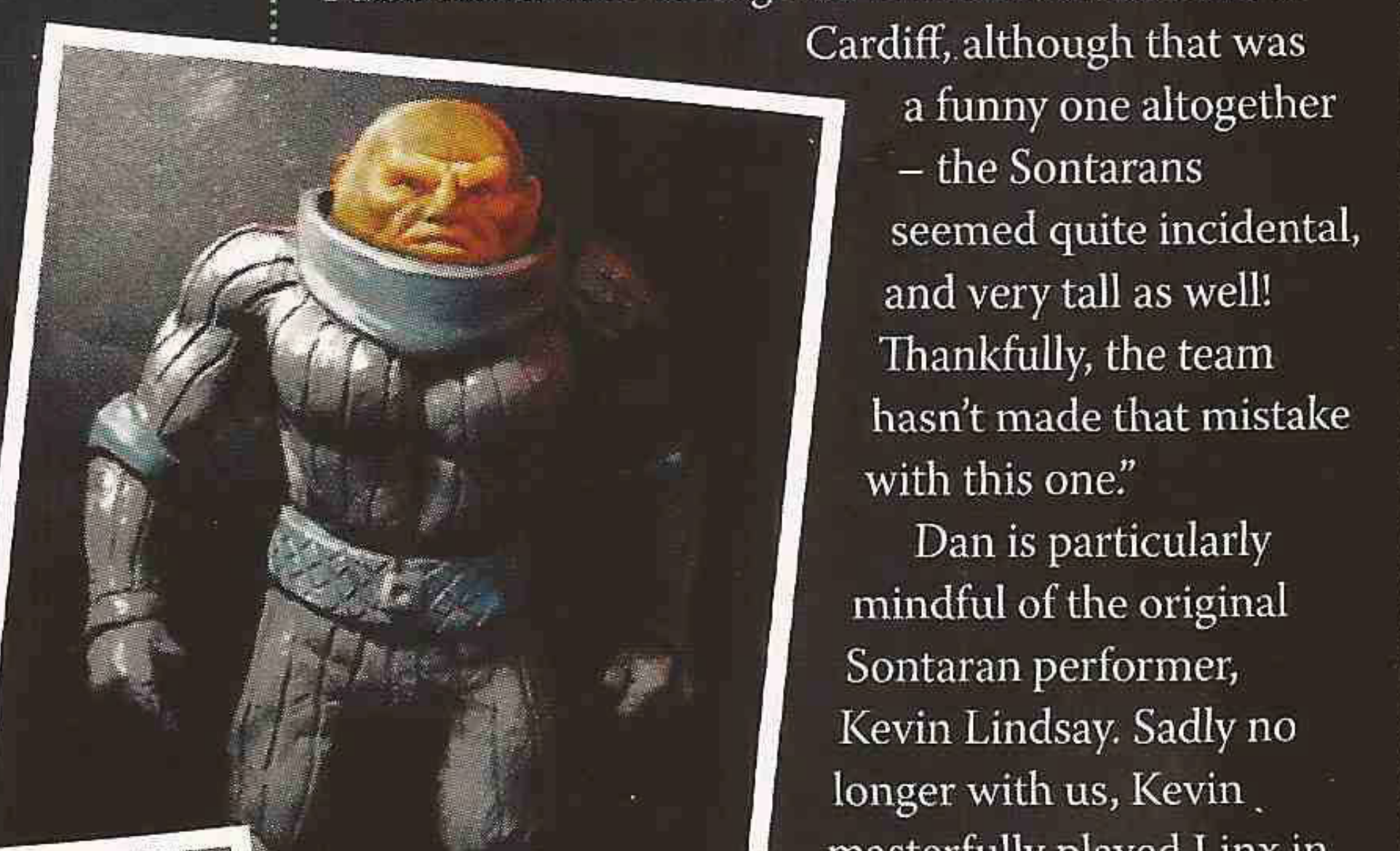
What's been Dan's favourite Skorr moment so far? "The first day and having my own cloning tank, with a *Doctor Who* companion tied to it," he grins. "That was pretty good, for a first day's work! I've also enjoyed laughing and shooting people. That was nice. I wasn't faking that joy for the camera!"

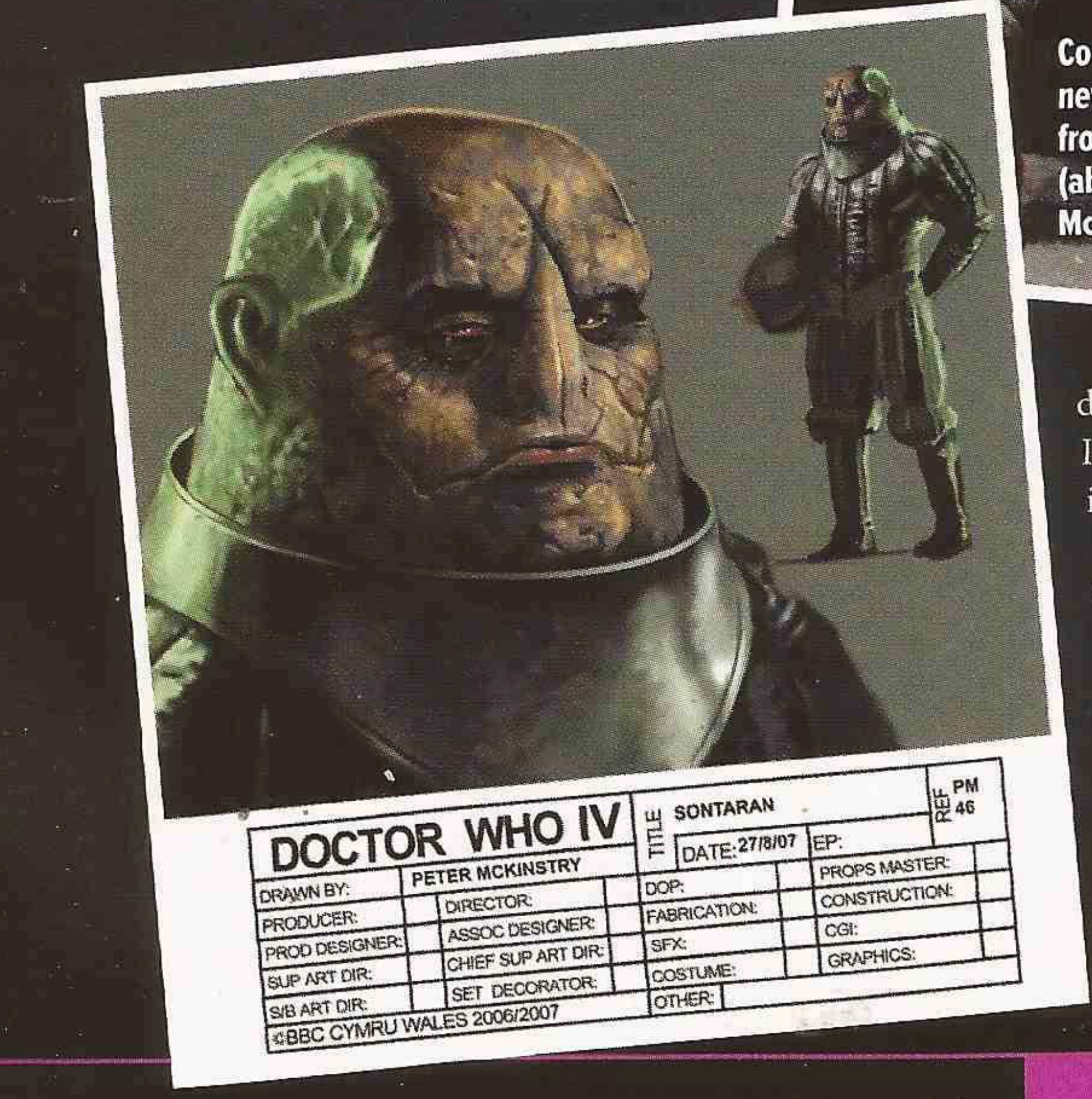
It's nice to know that, while he's obviously playing an all-new Sontaran in a new era (in the distinguished company of Christopher Ryan as General Staal) Dan has knowledge of the Sontarans' previous lives.

"I recently re-watched *The Time Warrior*," he says of the warmongers' first outing in 1973, "and it's interesting how the mask has changed over the years. I also remember seeing *The Two Doctors* as a kid in Cardiff, although that was a funny one altogether – the Sontarans seemed quite incidental, and very tall as well! Thankfully, the team hasn't made that mistake with this one."

Dan is particularly mindful of the original Sontaran performer, Kevin Lindsay. Sadly no longer with us, Kevin masterfully played Linx in *The Time Warrior* and Field Major Styre in 1975's *The Sontaran Experiment*. Has Dan recreated any of Kevin's classic tongue-waggling action? "There is some, although it's been toned down. It was a bit more enthusiastic at the start! But I do actually have a bit of dye in my mouth, to make it red. It fades quite quickly."

"Douglas has taken a different approach to the way Sontarans speak," he adds. "My hearing's a bit compromised, because of the latex, so it's been interesting, getting the vocal register right. After the script read-through, Douglas asked me to take the received pronunciation down a bit! I think I was channelling the whole 70s thing, when aliens conquered the universe with very good diction! Of course, the Sontarans still have that military kind of voice, where everything's very precise."





DOCTOR WHO IV
DRAWN BY: PETER MCKINSTRY
TITLE: SONTARAN
DATE: 27/8/07
EP:
REF: PM 46
PRODUCER:
DIRECTOR:
PROD DESIGNER:
ASSOC DESIGNER:
SUP ART DIR:
CHIEF SUP ART DIR:
S/B ART DIR:
SET DECORATOR:
DOP:
FABRICATION:
SFX:
COSTUME:
OTHER:
PROPS MASTER:
CONSTRUCTION:
CGI:
GRAPHICS:
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Concept art for the new-look Sontarans from Neill Gorton (above) and Peter McKinstry (left).

The man responsible for compromising Dan's hearing is Millennium FX supremo Neill Gorton, who was only too pleased to get to grips with Sontarans. A few years back, in fact, Neill speculated in **DWM** 375 about how delighted he'd be to have the little terrors back, quite rightly saying, "You could really do something awesome with them now."

"Dealing with a classic *Doctor Who* character is always great fun," he says today. "I always loved the look of the first Sontaran mask and was delighted when Russell deemed that we should stick with the original look for the faces and just update the technology. Rather than a single big mask made of tough slip rubber, the new Sontarans have this two-piece foam latex mask. We really wanted the Sontarans to show expressions through the prosthetic for the first time."

"What we did get to change, of course, was the costumes. It made sense that, like the Daleks had evolved, the Sontarans would also and, being a warrior race, they would develop armour to go with the helmets they already had. With this in mind we retained the helmet and neck collar combination of the classic Sontaran but expanded on this by creating body armour too. If you study the body armour, you can see influences from medieval suits of armour which was my nod back to my childhood memories of *The Time Warrior* and the impression I had as a child of the Sontaran being a kind of black knight."

The Sontarans stand guard in the clone room.

"FINDING A LOAD OF FIVE-FOOT-TALL GUYS WAS A MAJOR TASK!"

Of the Sontarans' colour change from vintage-black to new-blue, he notes, "My feeling was that you can get stuck in a rut of always putting the bad guy in black – or black-and-silver, as the old costume was. Again, as the Daleks have had colour variations throughout the years it seemed reasonable to tweak the Sontarans. So we experimented and came up with this blue-with-a-silver highlight for the body suits and a metallic deep-blue for the helmet, shoulders and belt."

Once the decision had been taken to preserve the Sontarans' vertically-challenged nature, it was a matter of finding the right actors for the task at hand. "It was very important to modernise the Sontaran suits and make them a bit more like a proper fighting force," acknowledges producer Susie Liggat. "But the main thing, the tricky thing, was the height. Finding a load of five-foot-tall guys to be Sontarans was quite a major task. You have to get the right performances and the right movement."

"We're faithful to the original designs," nods Douglas, keeping one eye on the preparation of a spectacular action sequence (shush, not 'til next issue. Spoilers!), "but have just brought them up to date. All the Sontarans are five-foot-one or under. Actually, one of them's Tom Cruise, who just wanted to be in it. We said, 'Why not? Go for it. As long as you hit your marks, mate, you're all right.'"

One aspect which separates Sontarans from, say, Daleks or Cybermen, is that they have humanoid faces... once their 'hats' are off, of course. "The danger of that," considers Douglas, "is that you try to humanise them, because they have similar facial features. But knowing that they're clones, and knowing that their entire being is about winning and dying in bloody battle, that helps you draw the distinctions. Whereas on a battlefield, humans will tend to shoot from behind rocks and walls, Sontarans will just swagger out into the middle and fire away. They just love it!"

That's just one of the many reasons to love Sontarans. Of course, their brand of fanatical brutality becomes all the more effective when it's thrown into sharp relief by liberal doses of humanity and humour. So this story features some killer comedy lines, with *The Poison Sky* even throwing in a hilarious reference to a Ninth Doctor story. "It's lovely to be handed one-liners that you'd love to fresh-mint yourself in real life!" smiles David Tennant. "At least, if you can't be the wittiest person in most rooms, you can do it on set! That's always great to do. And what the show can do now, which it inevitably couldn't do in that first re-launch year, is start referencing itself. Hopefully never too much, because those kind of things can kill it when you're wanting to be accessible to every viewer at every moment. But it's nice for the long-term viewers to get little things like that."

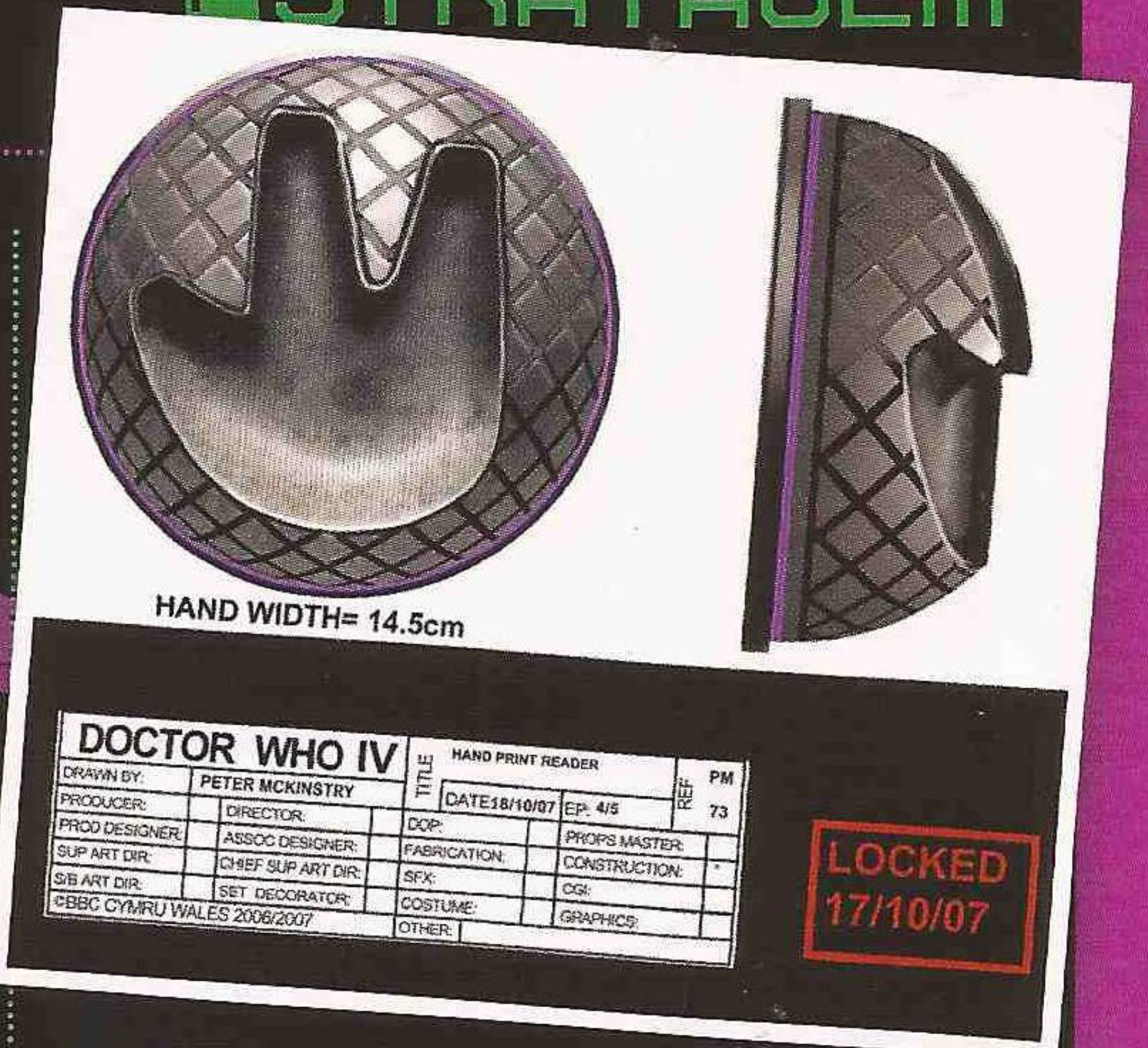
These episodes are further enriched by a skillfully winding sub-plot, focusing on Donna's relationship with mum Sylvia and gramps Wilf. "Donna's relationship with her granddad is very interesting," says Douglas. "Helen Raynor has written some lovely scenes, where Wilf talks about his dreams about meeting aliens. He basically sends Donna away to have the adventures for him. When she comes back to visit her granddad and mum, we see her remembering the adventures she's been on already, and it's really poignant to see her coming back. Can real life work for her, anymore?"

To be frank, we have much the same concerns about Dan Starkey, who's sitting patiently on-set in full Commander Skorr regalia, sweating for Sontar. Let's examine the facts: this long-time *Doctor Who* devotee is making his television début as one of the classic creatures he saw on the box as a kid. Can any subsequent life-event match up to this? Can it? Hmm? "That's the thing," he admits. "I might retire, then die happy!"

Touched by the man's plight, we want to offer some kind of consolation. So we grab a catering tray of biscuits, ferry it over to Commander Skorr and offer him a Jammie Dodger.

"No thanks," he says. "I've put on a bit of weight recently. Especially around the neck." DWM

The Poison Sky is on BBC One on 3 May.



DOCTOR WHO IV
DRAWN BY: PETER MCKINSTRY
TITLE: HAND PRINT READER
DATE18/10/07
EP: 4/5
REF: PM 73
PRODUCER:
DIRECTOR:
PROD DESIGNER:
ASSOC DESIGNER:
SUP ART DIR:
CHIEF SUP ART DIR:
S/B ART DIR:
SET DECORATOR:
DOP:
FABRICATION:
SFX:
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LOCKED 17/10/07

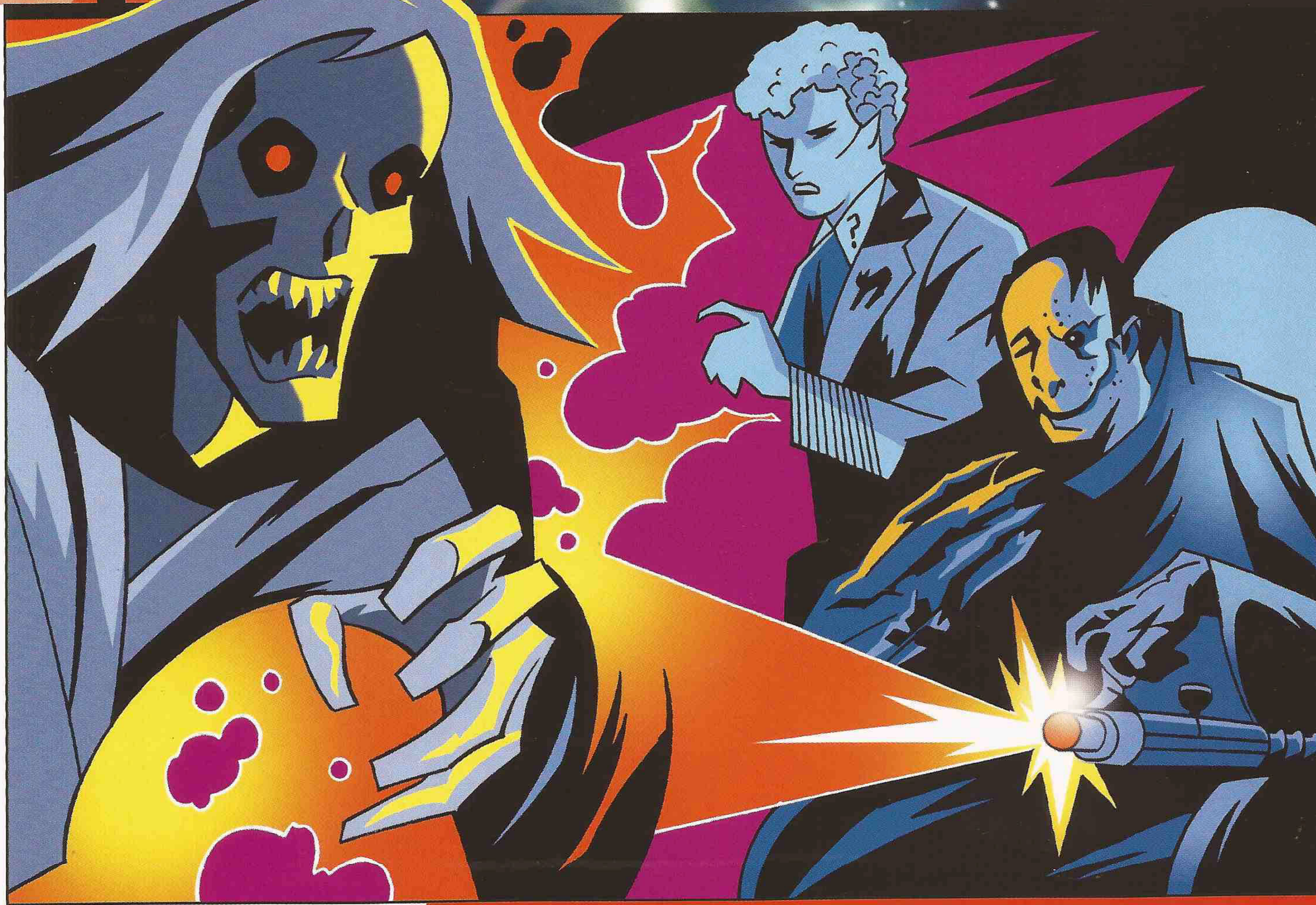
Exclusive! How Sontarans spend their downtime...

The Sontaran army reveals what's *really* under their 'hats'.

Filming on board the Sontaran ship...

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

»EPISODES 636–637

TIMELASH

The money's run out in this season
For this tale of sock puppets and treason
Bad fan art on the walls
Several tinselly falls
And Paul Darrow's been cast for some reason.

No one would have believed in the first years of the twenty-first century that *Timelash* was being watched keenly and closely by the Time Team...

"Nice!" says Richard as Part One begins. "At last Peri's wearing a decent costume. A purple velvet trouser suit. She must've realised the leotards were a bit impractical."

"Shame she's still bickering with the Doctor, though," sighs Peter.

The TARDIS is caught in a time corridor. Peri asks if it's the Daleks. "Very well-informed, isn't she?" notes Jac. "After *The Two Doctors*, maybe she had a yen to learn about the Doctor's past adventures."

Cut to the corridors of Karfel – where a group of rebels is being hunted down by a blue-faced android with dyed blond hair. "Whoops," says Clay. "Rebels, corridors and a terrible monster. Already!"

Richard nods. "The Karfel sets look shockingly cheap. Looks like the budget's run dry for this one."

As the rebels are dragged to the Throne Room, Jac sighs. "The info-dump dialogue is quite painful – all the characters tell each other the planet's clichéd history every time they meet. Ridiculous."

"You've gotta feel for director Pennant Roberts," says Peter. "He's always being landed with scripts that demand blank white corridors. *The Face of Evil*, *The Sun Makers*, *Warriors of the Deep*. Poor guy."

The evil dictator of Karfel, the Borad, decrees that the rebels are to be thrown into the dreaded Timelash itself! Richard's jaw drops. "*That's* the Timelash? The focal-point of the story? The fate worse than death? It's a tinsel-covered portaloo!"

"This looks like a spoof of *Doctor Who*," says Clay. "You know, the corridor planet ruled by the evil dictator. Even character names like 'the Borad' and 'Maylin Renis' sound like a mickey-taking sketch."

"And the Doctor and Peri *still* haven't arrived," says Jac, checking her watch.

All looks black for the kindly leader of Karfel, the Maylin Renis, as he's led to meet the Borad. "Did you notice Maylin Renis accidentally pulled a control off the console in his power room?" says Richard.

"It's unfair to focus on just one tatty prop," says Peter. "This whole thing looks awful."

Clay raises a finger. "Thank God for Paul Darrow as Maylin Tekker. He's obviously read the script, taken one look at the set, and decided to send it up by soaring over the top. His performance as Avon in *Blake's 7* seems quite restrained in comparison!"

Maylin Renis is aged to death by the Borad. "That was an excellent ageing effect," admits skeleton-phobic Jac. "When someone's aged to death, are they just experiencing the physical effects, or is their time being compressed? Did Renis feel the agony for 50 years or so? Spooky thought."

Richard's got his eye on another cast member. "Paul Darrow may be hamming it up for all he's worth, but Jeananne Crowley as Vena has to be one of the worst actresses we've seen in the show."

"Doesn't this remind you of some 60s stories, like *The Space Museum* or *The Dominators*?" ponders Jac. "Alien societies with a secret behind them, additions to the TARDIS we've never heard of before, the TARDIS crew taking forever to arrive. I wonder if we'd have been more forgiving of this story if it had been made in black and white."

"It virtually was," sighs Clay.

The TARDIS finally turns up on Karfel, where Tekker greets the Doctor, referring to a previous visit by the Third Doctor and Jo. "Which we never saw," muses Clay. "That's a bit pointless, isn't it?"

The Doctor sets off to retrieve Vena, who fell down the Timelash with a lost amulet vital to... er,

Cliche Counter

DEATHS ON SCREEN SO FAR
01032

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00191

ONE OR MORE REGULARS INCARCERATED
00244

PETER
CLAY
JAC
RICHARD

whatever the Borad's plans might be. The Timelash leads to Scotland, apparently. "So that's what the Karfelons are so scared of," says Richard. "Being sent to Scotland! Amazing."

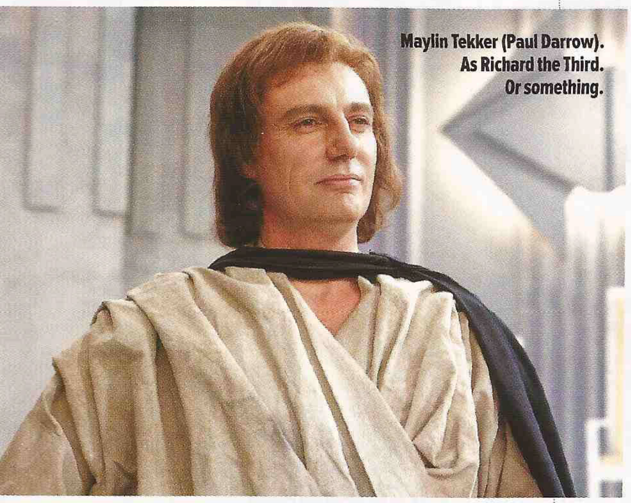
The Doctor arrives in the nineteenth century, at the Highlands home of a man called Herbert. Richard boggles. "Herbert! He's an appalling actor! And now he and Vena are in a scene together!"

Back on Karfel, Peri is passed a mysterious note – 'Sezon at the Falchon Rocks'. Clay sighs. "Why didn't whoever wrote it put '*Meet* Sezon at the Falchon Rocks'? If I text someone to meet up with them I don't write 'Clayton at the Enclave, Soho'."

Peri has a close encounter of the monstrous kind at the rocks when a deadly Morlox pokes its head out and has a sniff. "Morlox?" Richard's ears prick up. "The baddies in HG Wells' *The Time Machine*!"

"Wouldn't it have been easier for Peri to move away from the monster rather than just stand right next to it?" sighs Peter. "Is she really that dense?"

Luckily Peri falls in with the rebels, including young female Katz who wears a locket round her neck with a picture of Jo Grant inside. "And Peri knows who she is," says Jac. "I told you! After *The Two Doctors*, Peri said, 'Right, Doctor, can you get out the photo albums and the *Programme Guide*?'"


Maylin Tekker (Paul Darrow). As Richard the Third. Or something.

The Doctor returns to Karfel with Vena, the amulet and a stowaway – Herbert. "The Doctor's plan seems to be 'trust the bad guy, he might not be dodgy just this once'," notes Jac as the Doctor hands the amulet back to Tekker. "And he's surprised when it doesn't work!"

Part One ends with the Doctor being thrown into the Timelash by the android. Most of its victims depart with a scream, apparently. On their way to Scotland. Part Two rolls – with the Doctor hanging on to one of the crystals that bedeck the walls down the Timelash. Richard rolls his eyes. "Polystyrene protrusions stuck together with gaffer tape and clumps of silver tinsel. Is Clay right? Is the production team just having a laugh?"

"It's hard to believe you can escape the effects of a time tunnel – which knocked the TARDIS off course in Part One, remember," says Jac, "just by tying a rope around your waist. If some of the banished Karfelons had grabbed one of those polystyrene bits, they could have climbed out later."

Vena looks into the 'lash, obviously concerned for the Doctor. "He's dangling on the edge of oblivion," she cries, her face contorted in terror. Well, not really. Actually, she just kind of, er, states it, her face contorted with indifference. Richard laughs. "That line and her delivery of it encapsulates everything that's so awful about this nonsense."

The Doctor is safe, and cracks open a wall to reveal... a painting of his third self. "What a hideous piece of art," sighs Clay. "Why do we need all this guff about the Doctor's last visit to Karfel anyway?"

The throne room is stormed by guards and androids – and the Doctor blasts aside the painting to reveal a mirror! "Hold on!" says Clay. "So the Doc knew the mirror was there, under the painting. That means that when all mirrors were banned, the Karfelons redecorated by moving the painting to cover the mirror, and then replastering that entire wall of the Throne Room to hide the memory of the Doctor! Why didn't they just smash the mirror and take down the picture? Every time they redecorate their rooms they must get smaller and smaller."

"Are mirrors banned because they confuse the androids, or so the Borad can't see himself?" wonders Jac. "I'm not sure what it's all about."

The Doctor confronts the Borad – a mad scientist who is half-Karfelon, half-Morlox. Jac frowns. "The Doctor seems to be really laying on the 'you're hideous, you're grotesque, no one could love anyone who looks like that' message. Maybe he's deliberately playing on the Borad's insecurity, but it's a terrible message for a children's show."

"The make-up job they've given the Borad is really impressive," says Richard.

Peter nods. "Quite simply one of the best prosthetic jobs ever seen in the series. A superb creation, brilliantly acted by Robert Ashby. But he's only a threat if you're foolish enough to stand in front of his ageing beam!"

Peri is chained up to a Morlox. The Borad plans to turn her into a Morlox and marry her. Yes, really. "She just stands there screaming while it bobs up and down roaring," says Richard. "It makes no attempt to strike her or even have a bit of a nibble."

The Borad kills Tekker. "Adieu Paul Darrow, who tried to lift this whole sorry spectacle," says Clay.

The Doctor then deals with the Borad. "So the Doctor 'shot' him with the crystal," sighs Peter. "He might as well have gone in with a gun."

Peri is freed, but the Borad has irritated Karfel's planetary neighbours, the Bandrils, who pop up on telly to threaten a nuclear attack. "The Bandrils look like those little rubber monster things you put on the end of your pen at school," says Clay.

The Doctor heads off in the TARDIS to argue for five minutes and stop the Bandrils' missile. Good luck – he succeeds. Bad luck – he returns to find Peri a prisoner of the Borad, who isn't dead after all. No, that was a clone. "That revelation should have been a big deal," says Jac, "but it seems lazy here."

The Borad gets thrown into the Timelash himself. "So he's going to Scotland," says Richard. "And the implication is that he's the Loch Ness Monster. That's a big continuity blunder. We already know the Loch Ness monster is the Skarasen."

Clayton nods. "Pitiful."

All ends well with the revelation that Herbert is actually HG Wells. "Whoa!" cries Richard. "We never found out how the Doctor diverted the missile. He just tells Peri he'll 'explain one day'. Terrible writing. How did that get past script editor Eric Saward?"

Clay sums up. "I can't quite believe that was made. We get the occasional naff story, but you can usually see what they were getting at even if it falls flat. This feels as if everybody – writer, director, designer – deliberately set out to make the most badly acted, cheap looking clichéd load of old nonsense. More worryingly – what if they didn't? Because that was shocking, a dreadful piece of work. How was it allowed to happen?"

Jac goes next. "The one bright spot is that HG Wells looks like he could become a new companion, which would be brilliant. I'm not convinced he's a very accurate portrayal of Wells, but his enthusiasm is a great contrast to Peri and it would be lovely to have a male companion again."

Richard's almost speechless. "Sorry. That really was dreadful."

And Peter? "Someone should have rewritten it, top to toe. After all, 'No passion in the world is equal to the passion to alter someone else's draft'. D'you know who said that? HG Wells." DWM

"Thank God for Paul Darrow as Tekker. His role as Avon in *Blake's 7* seems restrained!" Clay

AND **YOU** SAID...

"It's quite odd to think that a civilisation would develop something as incredible as time tunnel technology and use it for 'punishment' and not exploration!" KEITH HOWLAND PENNSYLVANIA, USA

The Doctor and a rag and bone man. Geddit?

"Paul Darrow enters – and pauses briefly, smirking at the camera. He's crying out for you to shout 'boo! hiss!' at the telly, and thus sets the tone for this very silly, very *fun* pantomime story." DAVID MACGOWAN MANCHESTER

"The great thing about *Timelash* is that at its heart is a truly chilling premise: being banished in time as a punishment is like a slow but certain death sentence." GREG DUNN ESTONIA

"I just wish the writers could agree on Peri's role in the show, is she a smart, helpful foil to the Sixth Doctor or a screaming 'something for the dads' bimbo? She seems to have very little use in *Timelash* after being quite helpful in the rather good *The Mark of the Rani*." ELLIE BELCHER MIDDLESEX

"There's an interesting little moment early on in the story when Herbert is trying to contact spirits using his Ouija board. If you look closely, the board spells out the letters V-E-N-A, just before Vena materialises in his cottage. So is a Ouija board actually a time traveller early warning device, then...?" PAUL SCOONES NEW ZEALAND

Vena emotes.

"*Timelash* contains some outstanding dialogue such as the Doctor fabulously assuring Herbert that 'When I go, thoughts of you will be very low on my list of regrets.'" BLAINE COUGHLAN CHELMSFORD

"It may have had terrible set design, but at least Paul Darrow tried to eat it." SIMON FOX LEEDS

In **DWM** 397, the Team will be watching the first four parts of *The Trial of a Time Lord*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 29 May 2008.

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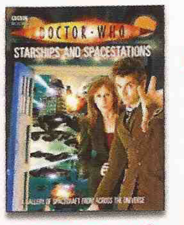
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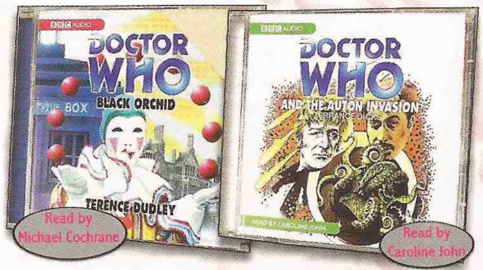
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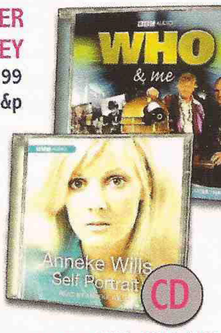
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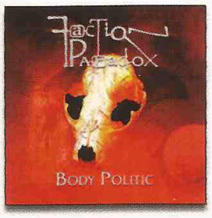
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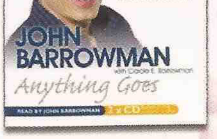
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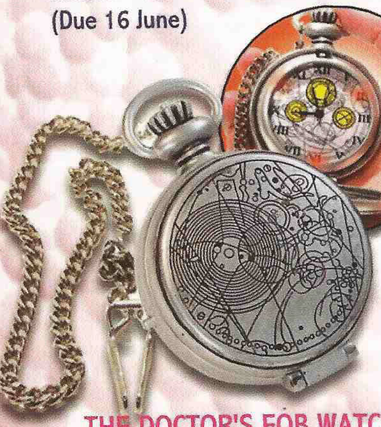

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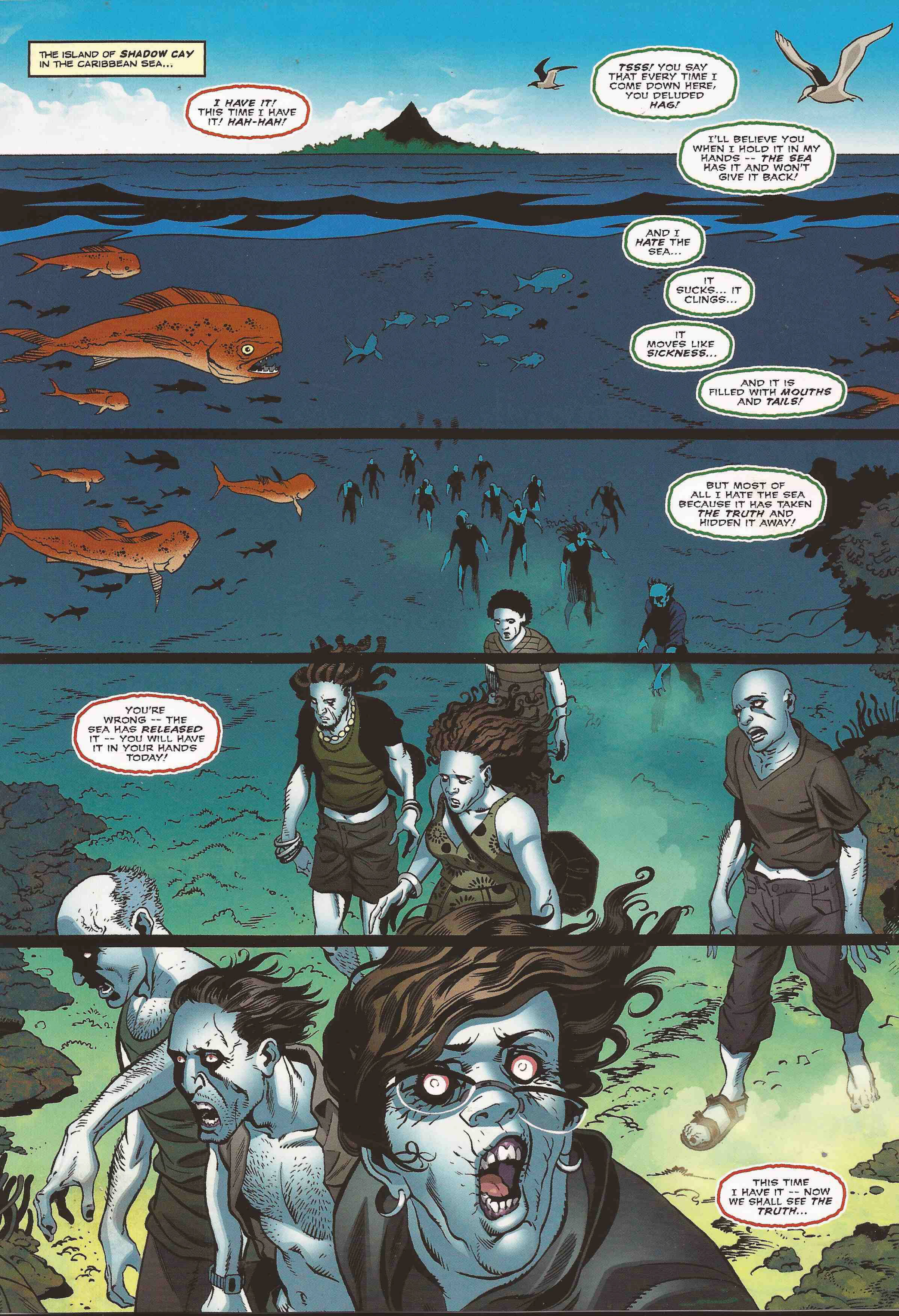
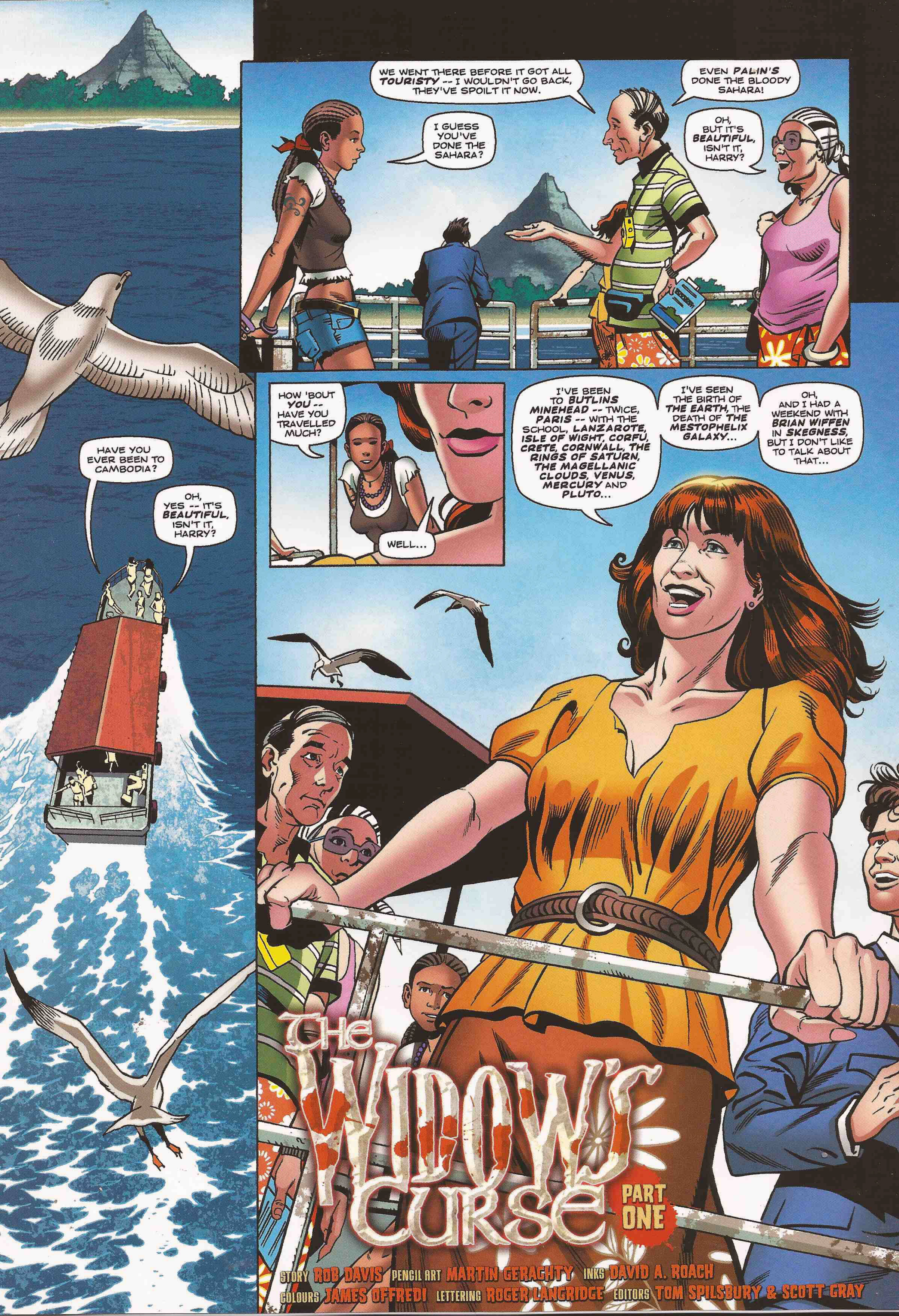
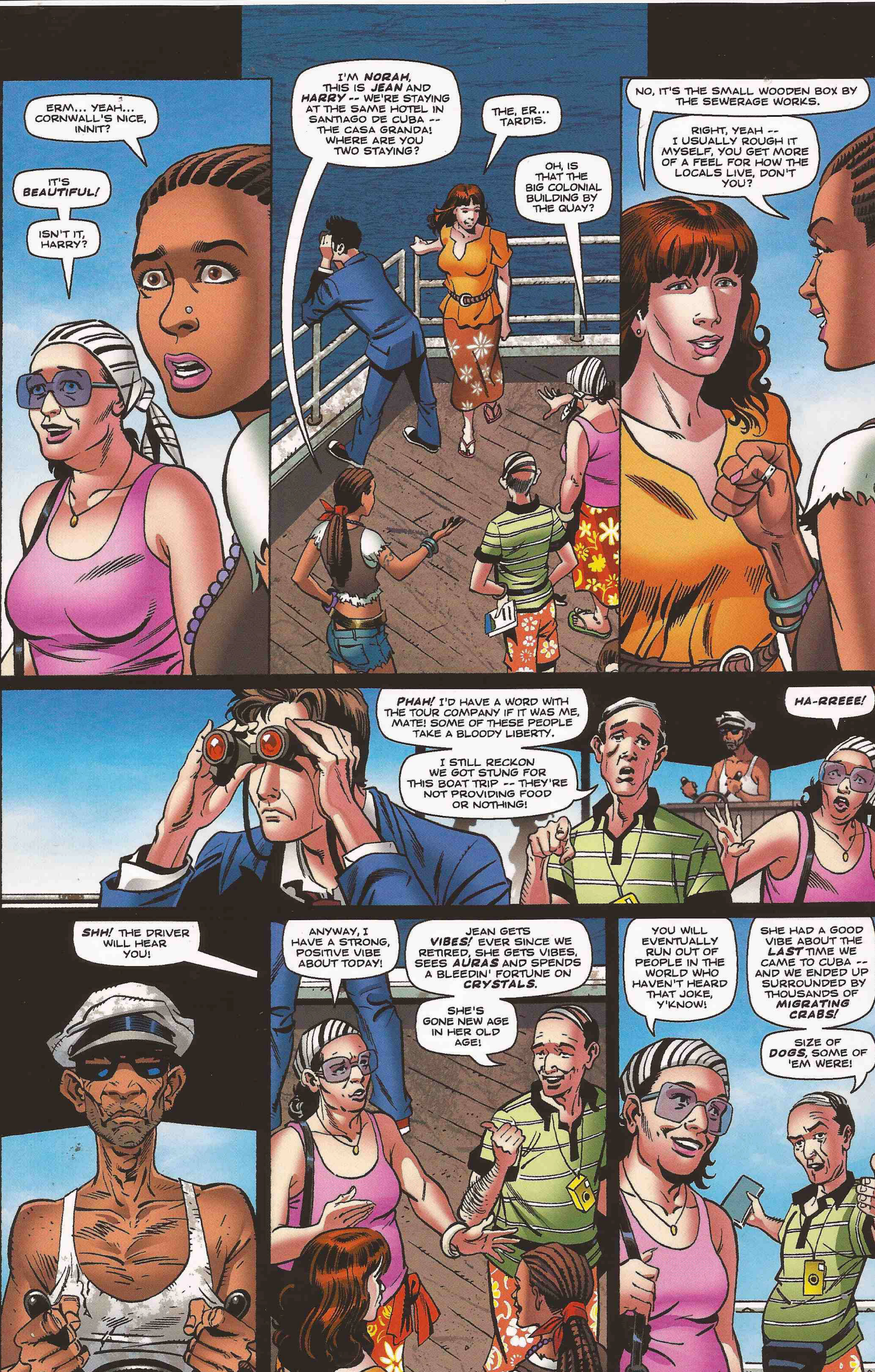
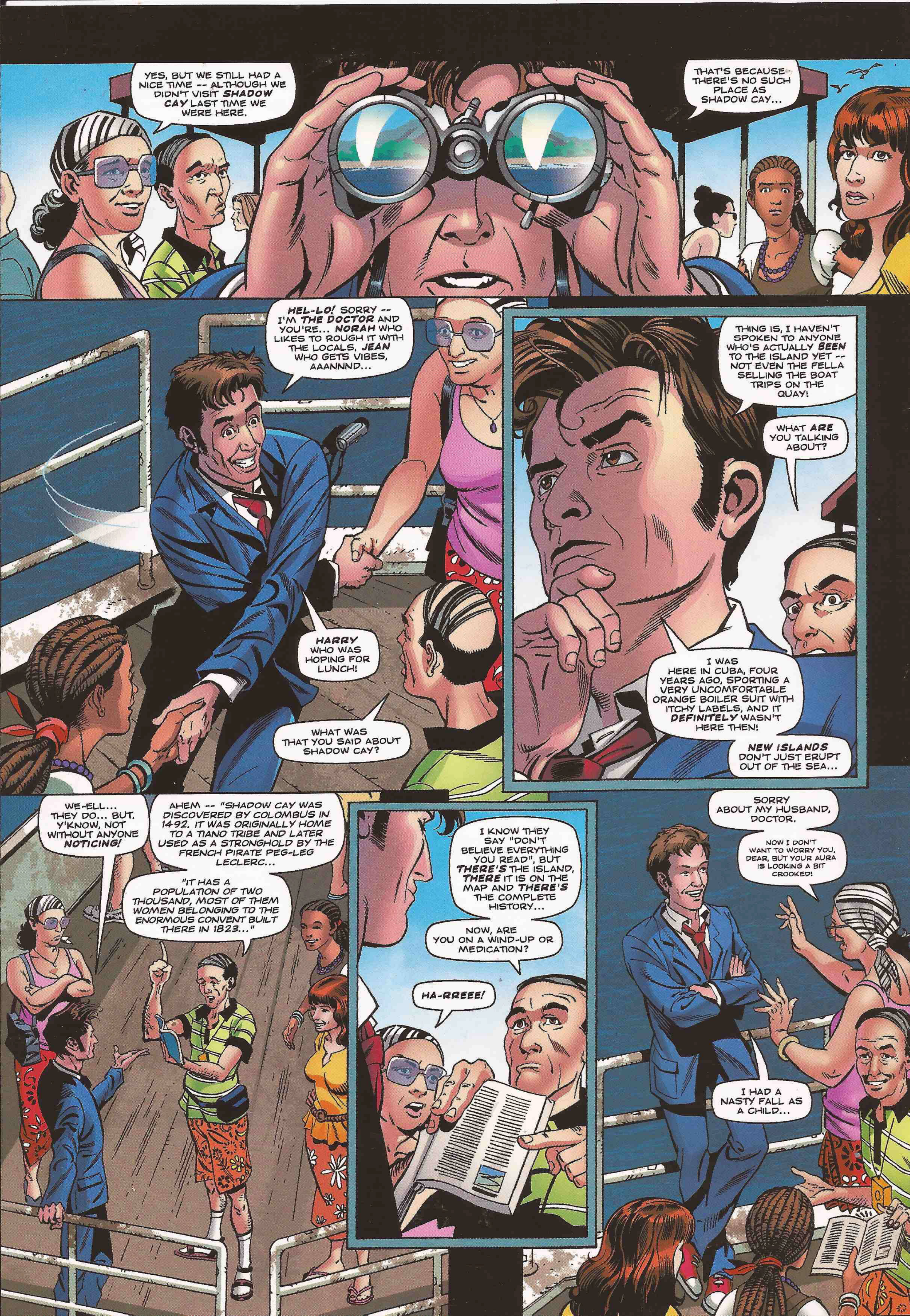
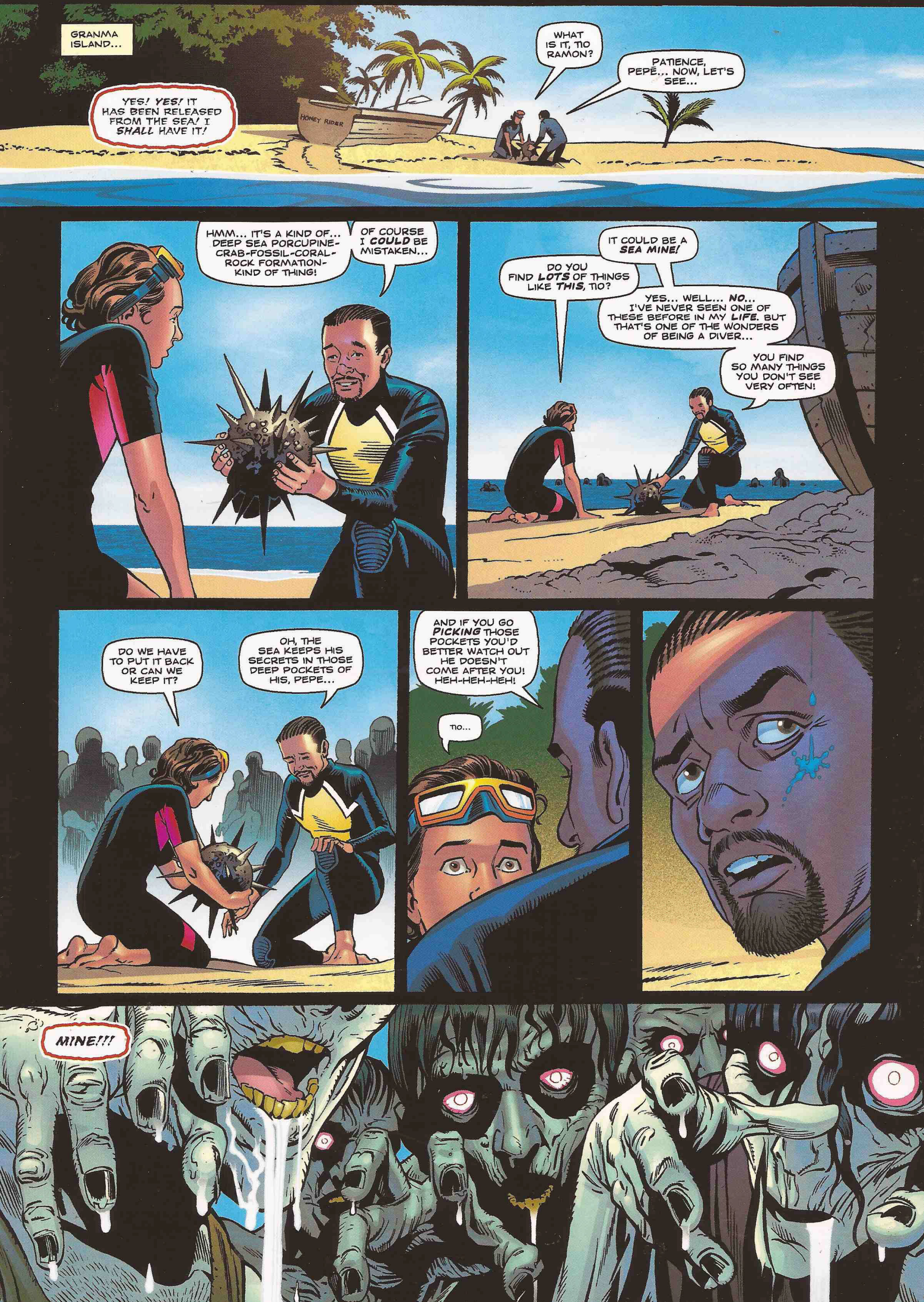

THE ISLAND OF SHADOW CAY IN THE CARIBBEAN SEA...
I HAVE IT! THIS TIME I HAVE IT! HAH-HAH!
TSSS! YOU SAY THAT EVERY TIME I COME DOWN HERE, YOU DELUDED HAG!
I'LL BELIEVE YOU WHEN I HOLD IT IN MY HANDS -- THE SEA HAS IT AND WON'T GIVE IT BACK!
AND I HATE THE SEA...
IT SUCKS... IT CLINGS...
IT MOVES LIKE SICKNESS...
AND IT IS FILLED WITH MOUTHS AND TAILS!
BUT MOST OF ALL I HATE THE SEA BECAUSE IT HAS TAKEN THE TRUTH AND HIDDEN IT AWAY!
YOU'RE WRONG -- THE SEA HAS RELEASED IT -- YOU WILL HAVE IT IN YOUR HANDS TODAY!
THIS TIME I HAVE IT -- NOW WE SHALL SEE THE TRUTH...

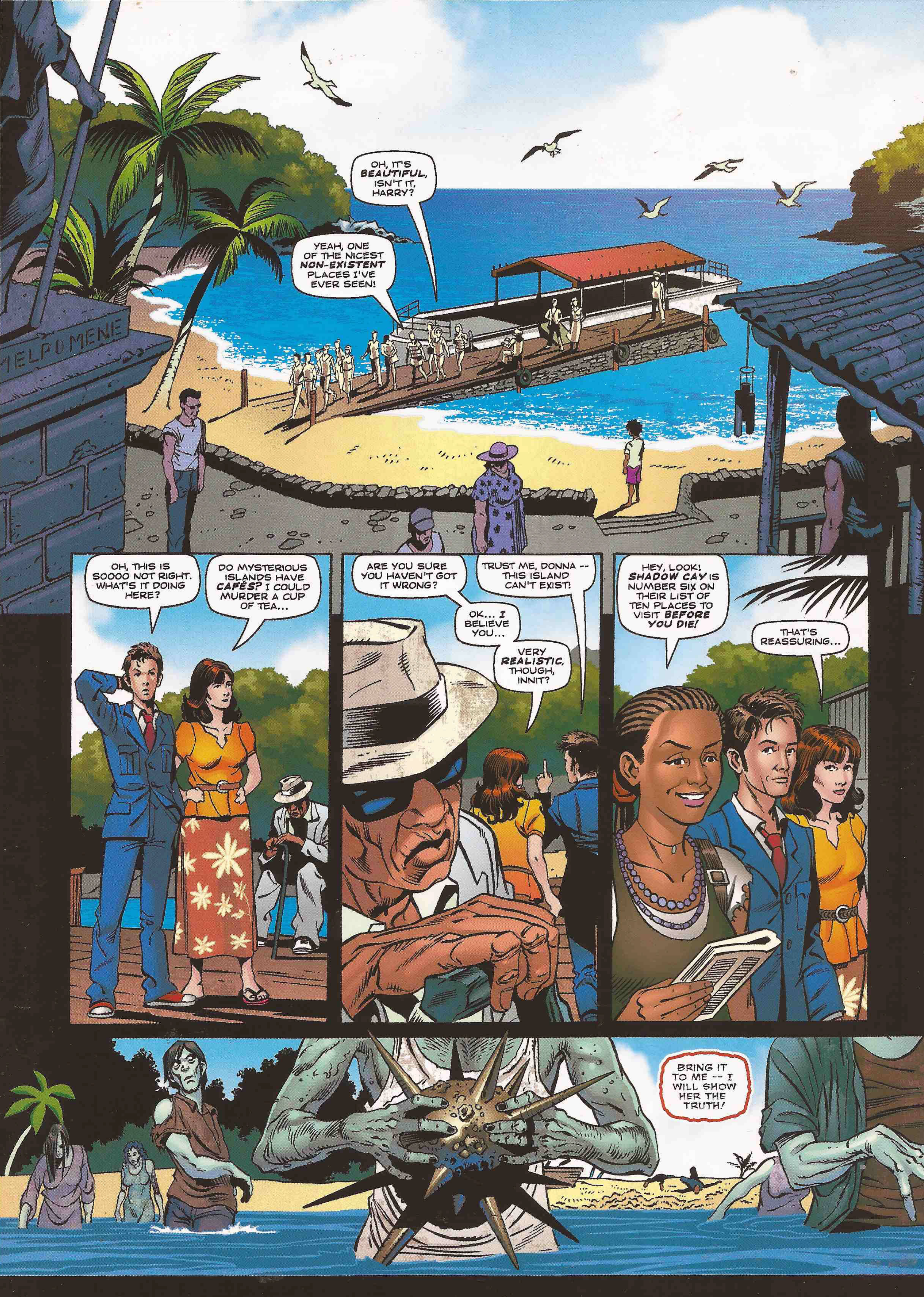

HAVE YOU EVER BEEN TO CAMBODIA?
OH, YES -- IT'S BEAUTIFUL, ISN'T IT, HARRY?
WE WENT THERE BEFORE IT GOT ALL TOURISTY -- I WOULDN'T GO BACK, THEY'VE SPOILT IT NOW.
I GUESS YOU'VE DONE THE SAHARA?
EVEN PALIN'S DONE THE BLOODY SAHARA!
OH, BUT IT'S BEAUTIFUL, ISN'T IT, HARRY?
HOW 'BOUT YOU -- HAVE YOU TRAVELLED MUCH?
WELL...
I'VE BEEN TO BUTLINS MINEHEAD -- TWICE, PARIS -- WITH THE SCHOOL, LANZAROTE, ISLE OF WIGHT, CORFU, CRETE, CORNWALL, THE RINGS OF SATURN, THE MAGELLANIC CLOUDS, VENUS, MERCURY AND PLUTO...
I'VE SEEN THE BIRTH OF THE EARTH, THE DEATH OF THE MESTOPHELIX GALAXY...
OH, AND I HAD A WEEKEND WITH BRIAN WIFFEN IN SKEGNESS, BUT I DON'T LIKE TO TALK ABOUT THAT...
THE WIDOW'S CURSE
PART ONE

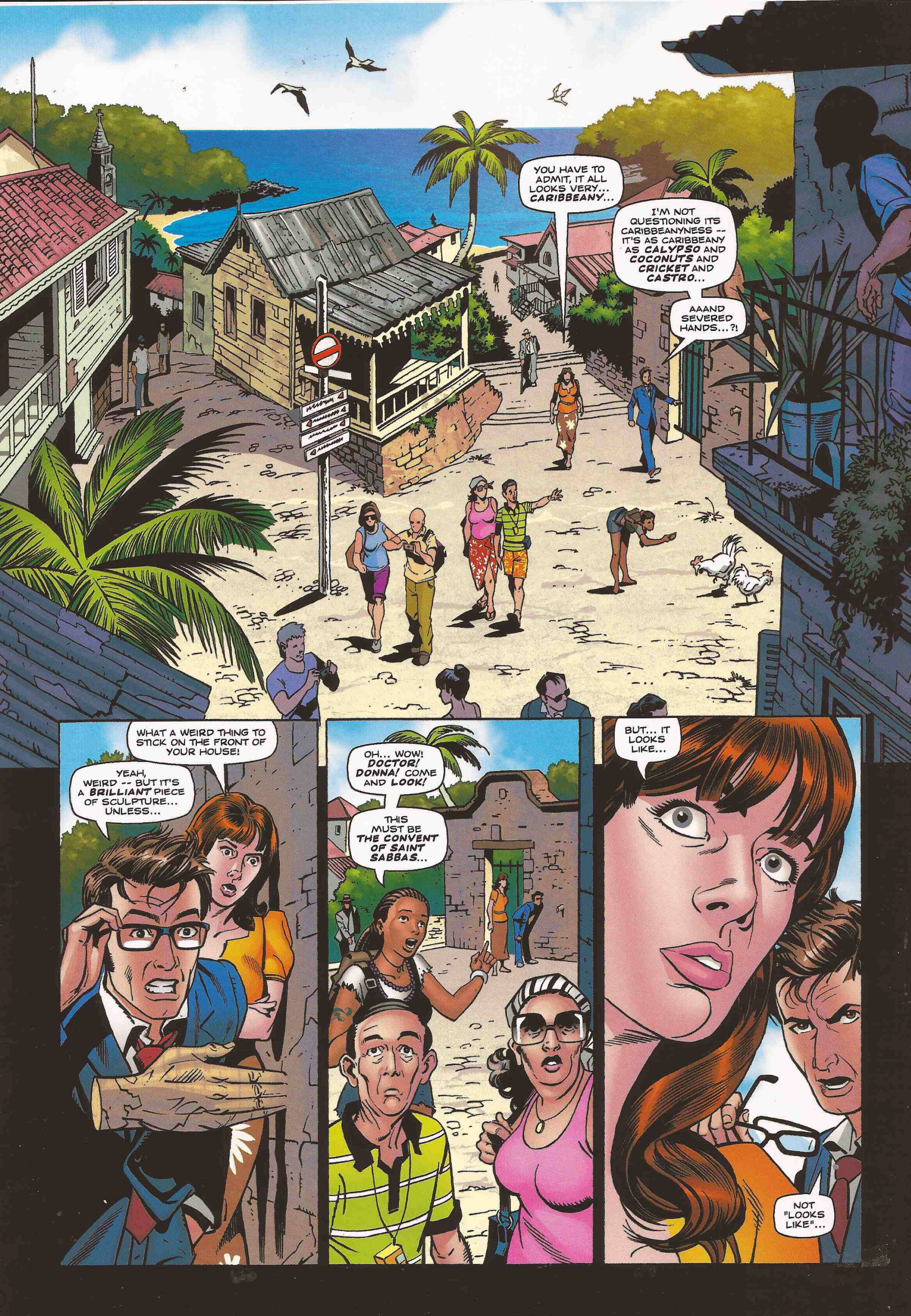
STORY ROB DAVIS PENCIL ART MARTIN GERAGHTY INKS DAVID A. ROACH
COLOURS JAMES OFFREDI LETTERING ROGER LANGRIDGE EDITORS TOM SPILSBURY & SCOTT GRAY

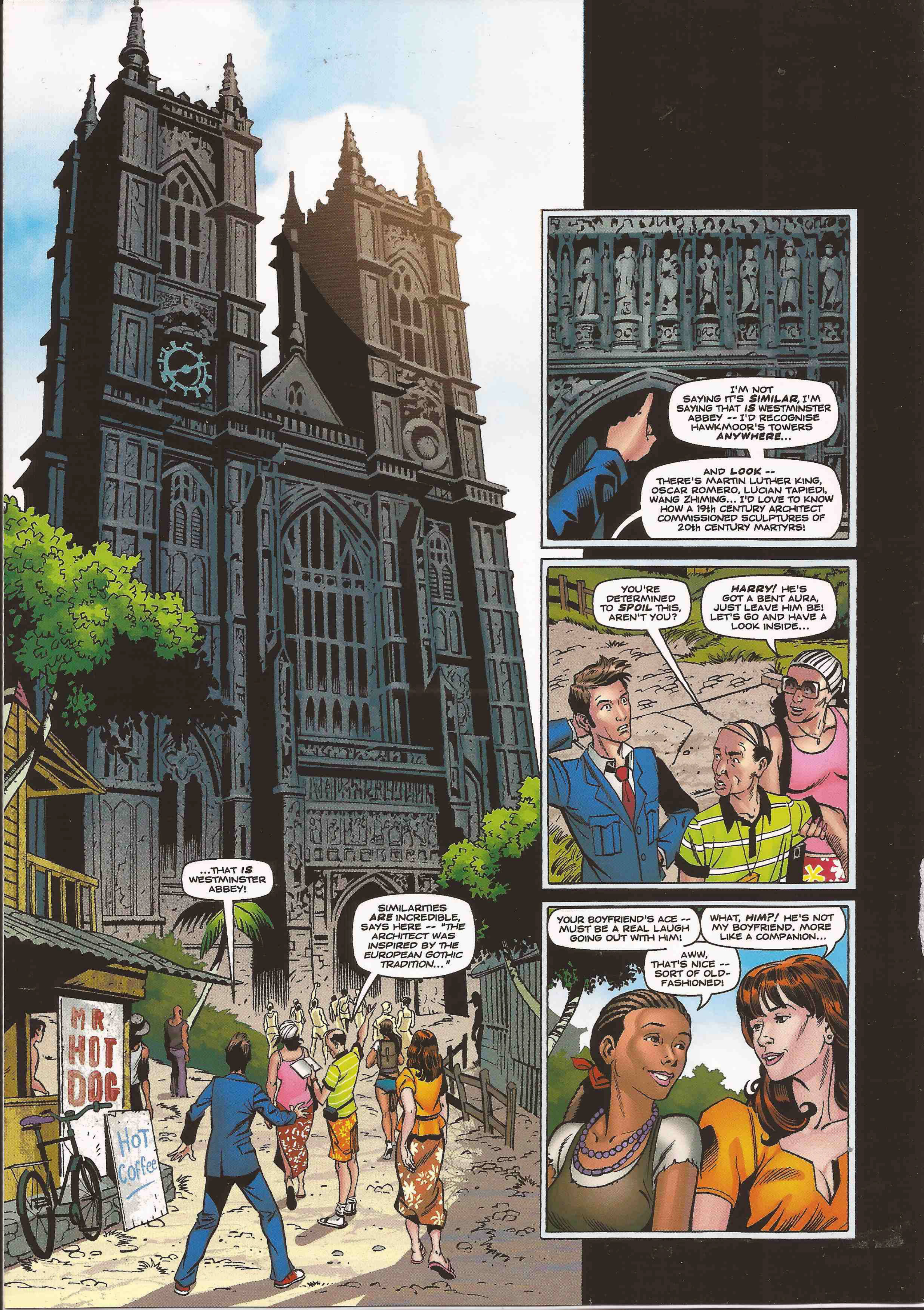

ERM... YEAH... CORNWALL'S NICE, INNIT?
IT'S **BEAUTIFUL!**
ISN'T IT, HARRY?
I'M **NORAH**, THIS IS **JEAN** AND **HARRY** -- WE'RE STAYING AT THE SAME HOTEL IN SANTIAGO DE CUBA -- THE CASA GRANDA! WHERE ARE YOU TWO STAYING?
THE, ER... TARDIS.
OH, IS THAT THE BIG COLONIAL BUILDING BY THE QUAY?
NO, IT'S THE SMALL WOODEN BOX BY THE SEWERAGE WORKS.
RIGHT, YEAH -- I USUALLY ROUGH IT MYSELF, YOU GET MORE OF A FEEL FOR HOW THE LOCALS LIVE, DON'T YOU?
PHAH! I'D HAVE A WORD WITH THE TOUR COMPANY IF IT WAS ME, MATE! SOME OF THESE PEOPLE TAKE A BLOODY LIBERTY.
I STILL RECKON WE GOT STUNG FOR THIS BOAT TRIP -- THEY'RE NOT PROVIDING FOOD OR NOTHING!
HA-RREEE!
SHH! THE DRIVER WILL HEAR YOU!
ANYWAY, I HAVE A STRONG, POSITIVE VIBE ABOUT TODAY!
JEAN GETS **VIBES!** EVER SINCE WE RETIRED, SHE GETS VIBES, SEES **AURAS** AND SPENDS A BLEEDIN' FORTUNE ON **CRYSTALS.**
SHE'S GONE NEW AGE IN HER OLD AGE!
YOU WILL EVENTUALLY RUN OUT OF PEOPLE IN THE WORLD WHO HAVEN'T HEARD THAT JOKE, Y'KNOW!
SHE HAD A GOOD VIBE ABOUT THE **LAST** TIME WE CAME TO CUBA -- AND WE ENDED UP SURROUNDED BY THOUSANDS OF **MIGRATING CRABS!**
SIZE OF **DOGS**, SOME OF 'EM WERE!

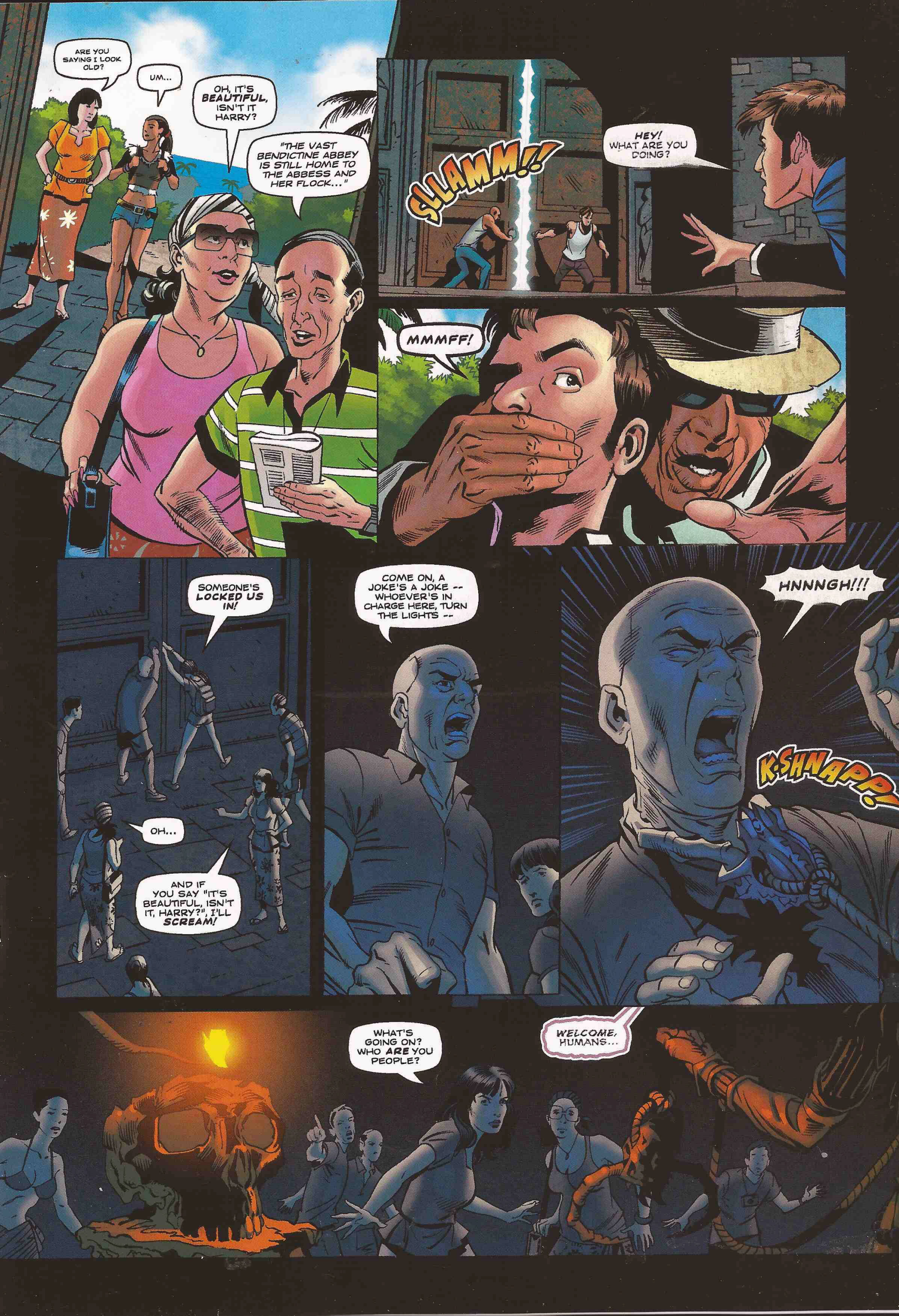

YES, BUT WE STILL HAD A NICE TIME -- ALTHOUGH WE DIDN'T VISIT **SHADOW CAY** LAST TIME WE WERE HERE.
THAT'S BECAUSE THERE'S NO SUCH PLACE AS SHADOW CAY...
HEL-LO! SORRY -- I'M ***THE DOCTOR*** AND YOU'RE... ***NORAH*** WHO LIKES TO ROUGH IT WITH THE LOCALS, ***JEAN*** WHO GETS VIBES, AAANNND...
HARRY WHO WAS HOPING FOR LUNCH!
WHAT WAS THAT YOU SAID ABOUT SHADOW CAY?
THING IS, I HAVEN'T SPOKEN TO ANYONE WHO'S ACTUALLY ***BEEN*** TO THE ISLAND YET -- NOT EVEN THE FELLA SELLING THE BOAT TRIPS ON THE QUAY!
WHAT ***ARE*** YOU TALKING ABOUT?
I WAS HERE IN CUBA, FOUR YEARS AGO, SPORTING A VERY UNCOMFORTABLE ORANGE BOILER SUIT WITH ITCHY LABELS, AND IT ***DEFINITELY*** WASN'T HERE THEN!
NEW ISLANDS DON'T JUST ERUPT OUT OF THE SEA...
WE-ELL... THEY DO... BUT, Y'KNOW, NOT WITHOUT ANYONE ***NOTICING!***
AHEM -- "SHADOW CAY WAS DISCOVERED BY COLUMBUS IN 1492. IT WAS ORIGINALLY HOME TO A TIANO TRIBE AND LATER USED AS A STRONGHOLD BY THE FRENCH PIRATE PEG-LEG LECLERC...
"IT HAS A POPULATION OF TWO THOUSAND, MOST OF THEM WOMEN BELONGING TO THE ENORMOUS CONVENT BUILT THERE IN 1823..."
I KNOW THEY SAY "DON'T BELIEVE EVERYTHING YOU READ", BUT ***THERE'S*** THE ISLAND, ***THERE*** IT IS ON THE MAP AND ***THERE'S*** THE COMPLETE HISTORY...
NOW, ARE YOU ON A WIND-UP OR MEDICATION?
HA-RREEE!
SORRY ABOUT MY HUSBAND, DOCTOR.
NOW I DON'T WANT TO WORRY YOU, DEAR, BUT YOUR AURA IS LOOKING A BIT CROOKED!
I HAD A NASTY FALL AS A CHILD...

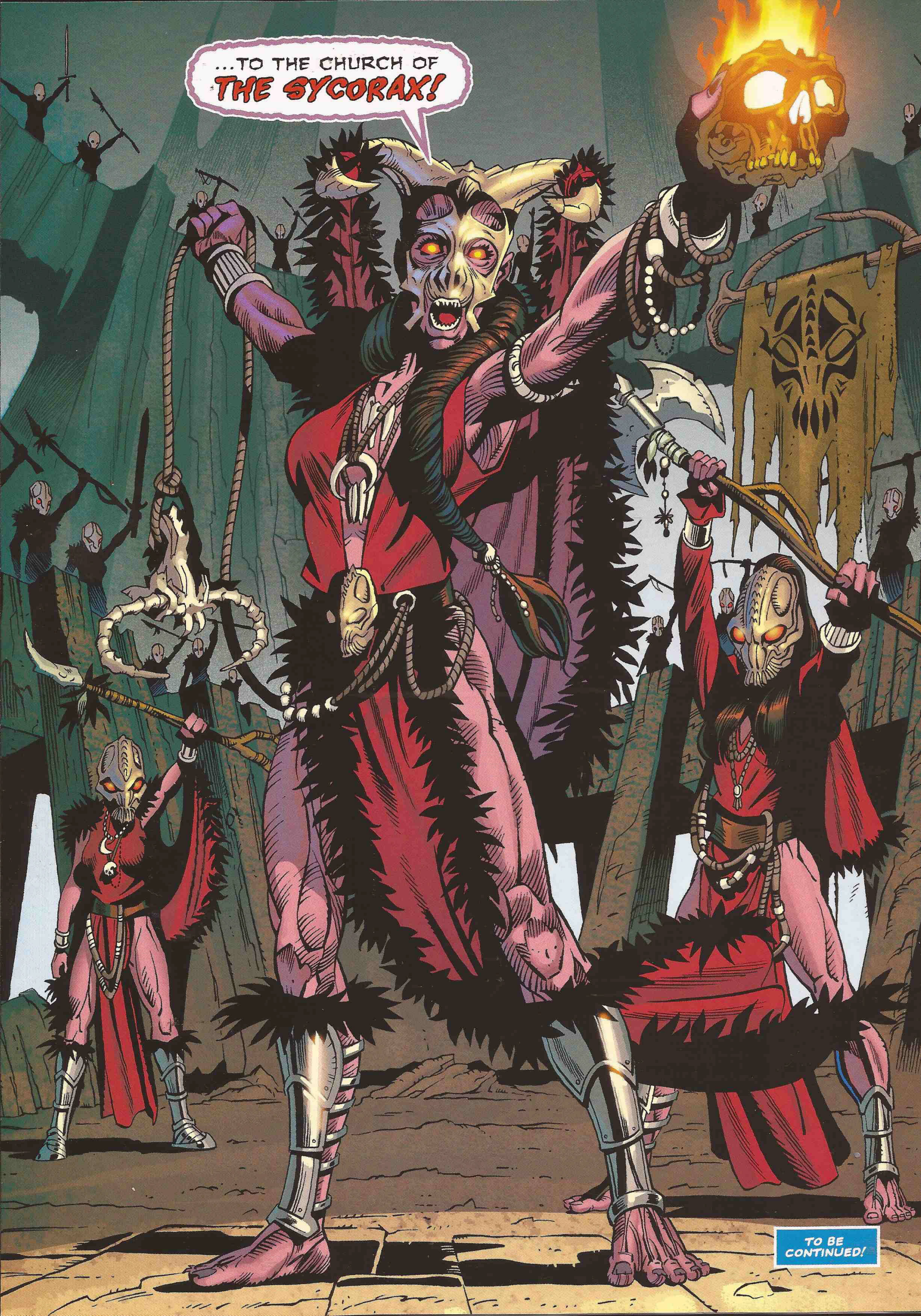

GRANMA ISLAND...
YES! YES! IT HAS BEEN RELEASED FROM THE SEA! I SHALL HAVE IT!
HONEY RIDER
WHAT IS IT, TIO RAMON?
PATIENCE, PEPE... NOW, LET'S SEE...
HMM... IT'S A KIND OF... DEEP SEA PORCUPINE-CRAB-FOSSIL-CORAL-ROCK FORMATION-KIND OF THING!
OF COURSE I COULD BE MISTAKEN...
IT COULD BE A SEA MINE!
DO YOU FIND LOTS OF THINGS LIKE THIS, TIO?
YES... WELL... NO... I'VE NEVER SEEN ONE OF THESE BEFORE IN MY LIFE. BUT THAT'S ONE OF THE WONDERS OF BEING A DIVER...
YOU FIND SO MANY THINGS YOU DON'T SEE VERY OFTEN!
DO WE HAVE TO PUT IT BACK OR CAN WE KEEP IT?
OH, THE SEA KEEPS HIS SECRETS IN THOSE DEEP POCKETS OF HIS, PEPE...
AND IF YOU GO PICKING THOSE POCKETS YOU'D BETTER WATCH OUT HE DOESN'T COME AFTER YOU! HEH-HEH-HEH!
TIO...
MINE!!!


MELPOMENE
OH, IT'S **BEAUTIFUL**, ISN'T IT, HARRY?
YEAH, ONE OF THE NICEST **NON-EXISTENT** PLACES I'VE EVER SEEN!
OH, THIS IS SOOOO NOT RIGHT. WHAT'S IT DOING HERE?
DO MYSTERIOUS ISLANDS HAVE **CAFÉS?** I COULD MURDER A CUP OF TEA...
ARE YOU SURE YOU HAVEN'T GOT IT WRONG?
TRUST ME, DONNA -- THIS ISLAND CAN'T EXIST!
OK... **I** BELIEVE YOU...
VERY **REALISTIC**, THOUGH, INNIT?
HEY, LOOK! **SHADOW CAY** IS NUMBER SIX ON THEIR LIST OF TEN PLACES TO VISIT **BEFORE YOU DIE!**
THAT'S REASSURING...
BRING IT TO ME -- I WILL SHOW HER THE TRUTH!


YOU HAVE TO ADMIT, IT ALL LOOKS VERY... *CARIBBEANY*...
I'M NOT QUESTIONING ITS CARIBBEANYNESS -- IT'S AS CARIBBEANY AS *CALYPSO* AND *COCONUTS* AND *CRICKET* AND *CASTRO*...
AAAND SEVERED HANDS...?!
WHAT A WEIRD THING TO STICK ON THE FRONT OF YOUR HOUSE!
YEAH, WEIRD -- BUT IT'S A *BRILLIANT* PIECE OF SCULPTURE... UNLESS...
OH... WOW! *DOCTOR! DONNA!* COME AND *LOOK!*
THIS MUST BE *THE CONVENT OF SAINT SABBAS*...
BUT... IT LOOKS LIKE...
NOT "LOOKS LIKE"...


...THAT IS WESTMINSTER ABBEY!
SIMILARITIES ARE INCREDIBLE, SAYS HERE -- "THE ARCHITECT WAS INSPIRED BY THE EUROPEAN GOTHIC TRADITION..."
MR HOT DOG
Hot Coffee
I'M NOT SAYING IT'S SIMILAR, I'M SAYING THAT IS WESTMINSTER ABBEY -- I'D RECOGNISE HAWKMOOR'S TOWERS ANYWHERE...
AND LOOK -- THERE'S MARTIN LUTHER KING, OSCAR ROMERO, LUCIAN TAPIEDI, WANG ZHIMING... I'D LOVE TO KNOW HOW A 19th CENTURY ARCHITECT COMMISSIONED SCULPTURES OF 20th CENTURY MARTYRS!
YOU'RE DETERMINED TO SPOIL THIS, AREN'T YOU?
HARRY! HE'S GOT A BENT AURA, JUST LEAVE HIM BE! LET'S GO AND HAVE A LOOK INSIDE...
YOUR BOYFRIEND'S ACE -- MUST BE A REAL LAUGH GOING OUT WITH HIM!
WHAT, HIM?! HE'S NOT MY BOYFRIEND. MORE LIKE A COMPANION...
AWW, THAT'S NICE -- SORT OF OLD-FASHIONED!


ARE YOU SAYING I LOOK OLD?
UM...
OH, IT'S BEAUTIFUL, ISN'T IT HARRY?
"THE VAST BENDICTINE ABBEY IS STILL HOME TO THE ABBESS AND HER FLOCK..."
SLLAMM!!
HEY! WHAT ARE YOU DOING?
MMMFF!
SOMEONE'S LOCKED US IN!
OH...
AND IF YOU SAY "IT'S BEAUTIFUL, ISN'T IT, HARRY?", I'LL SCREAM!
COME ON, A JOKE'S A JOKE -- WHOEVER'S IN CHARGE HERE, TURN THE LIGHTS --
HNNNGH!!!
K-SHNAPP!
WHAT'S GOING ON? WHO ARE YOU PEOPLE?
WELCOME, HUMANS...


...TO THE CHURCH OF THE SYCORAX!
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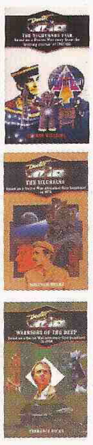

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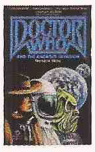

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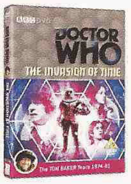

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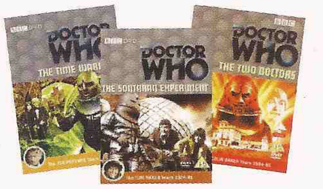

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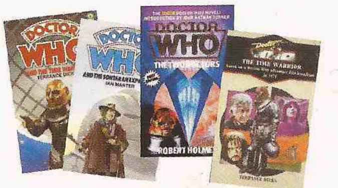

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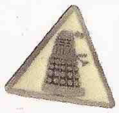

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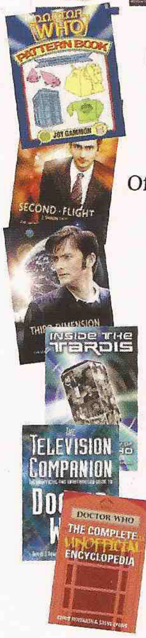

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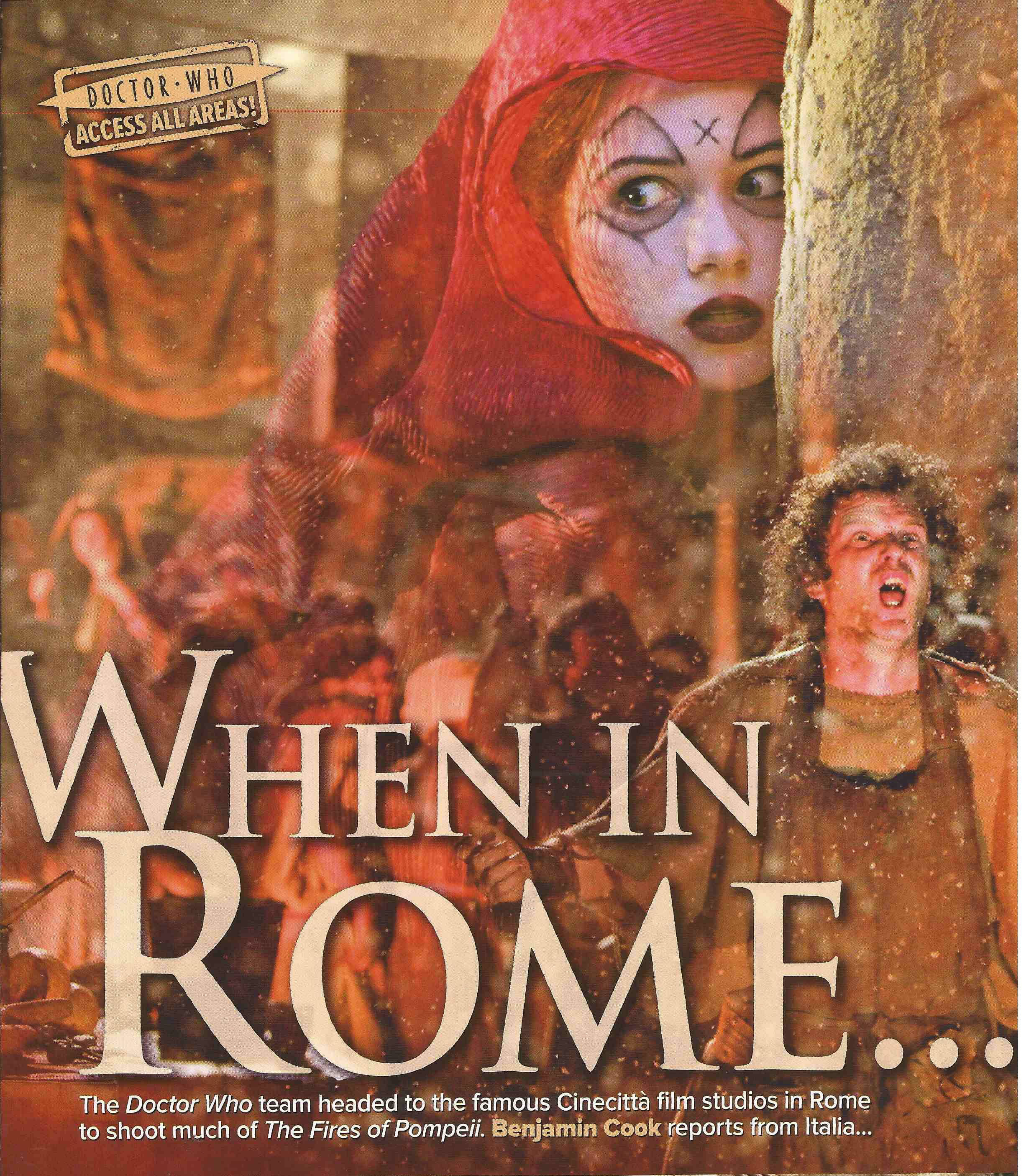
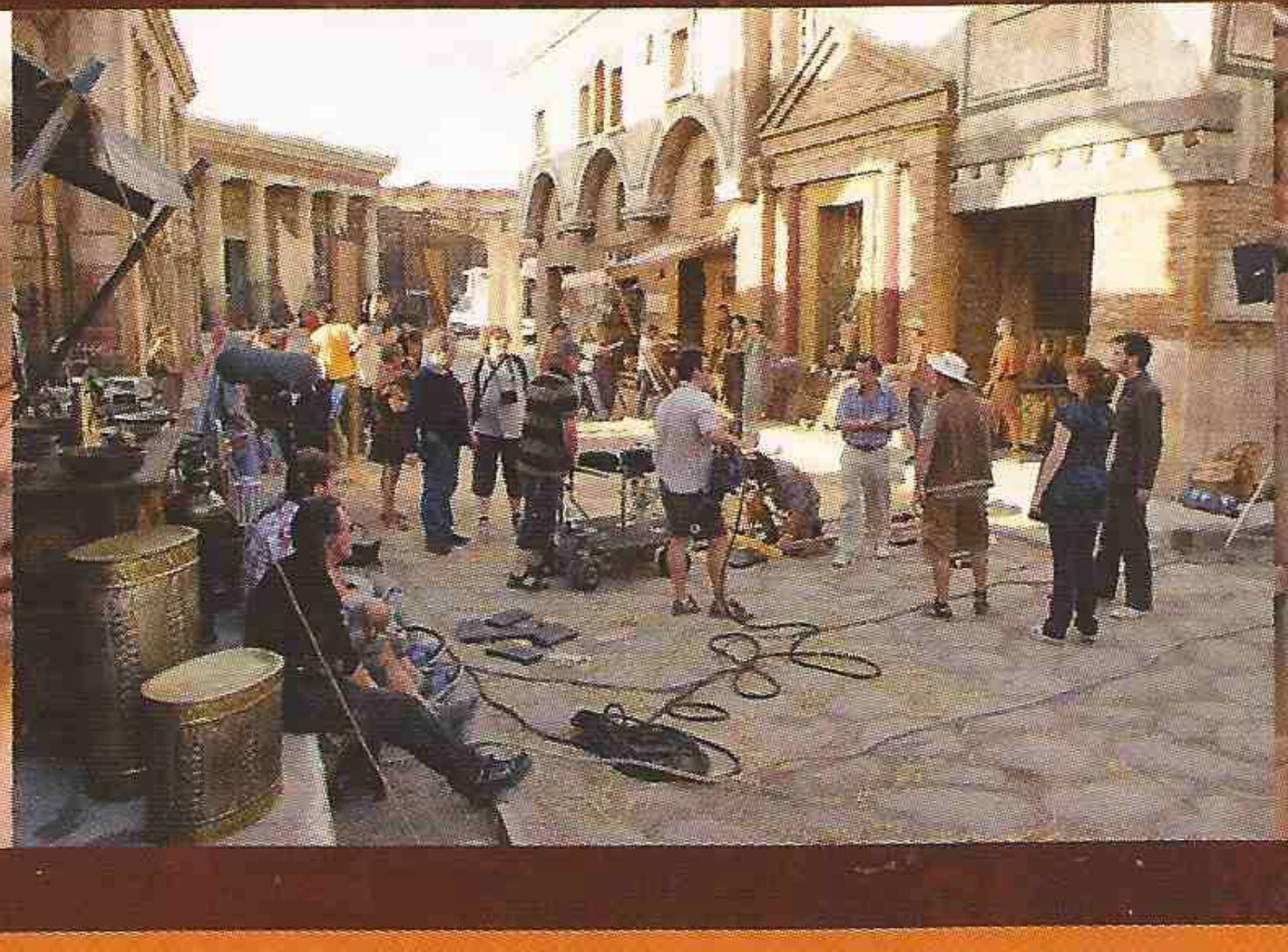
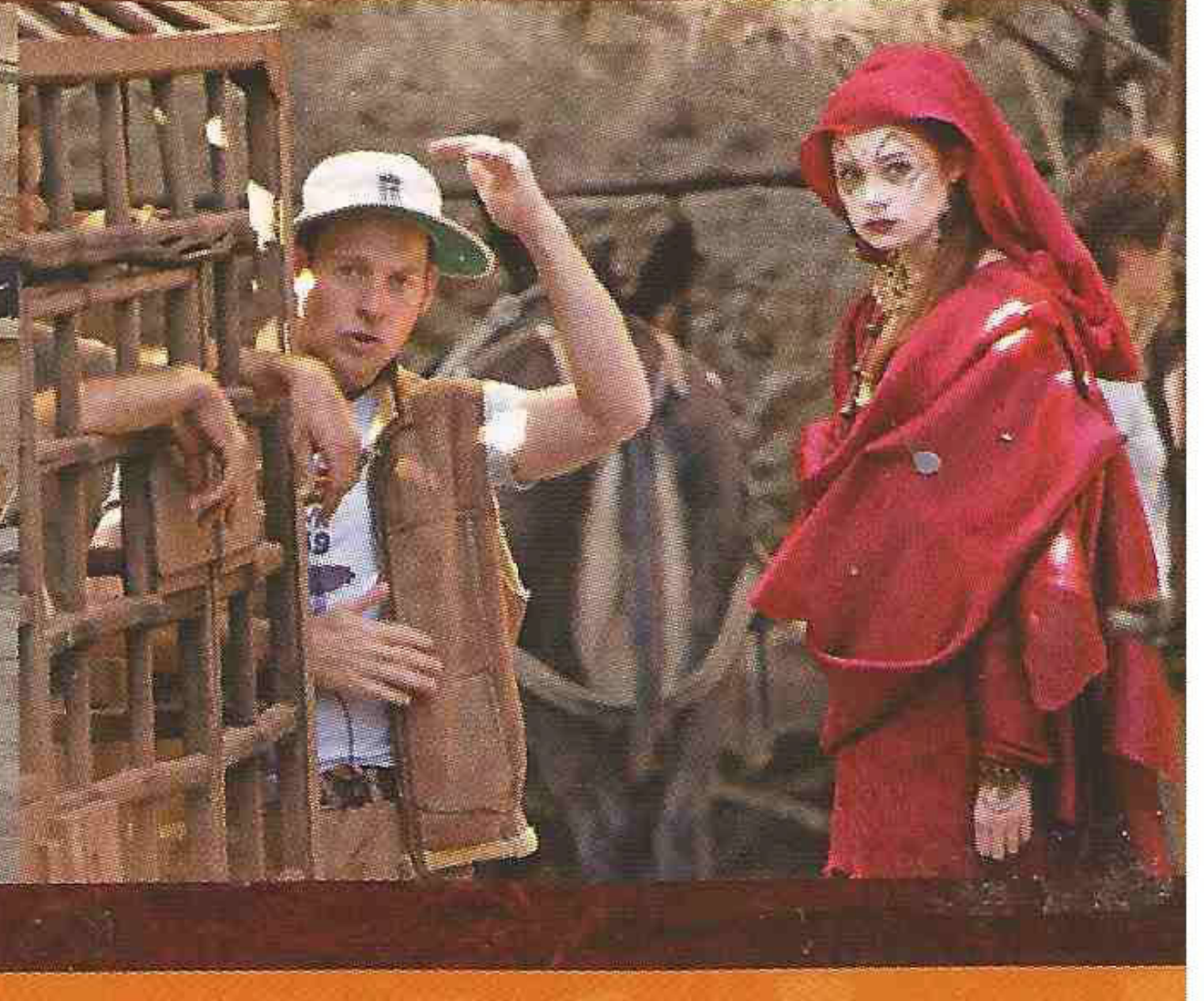
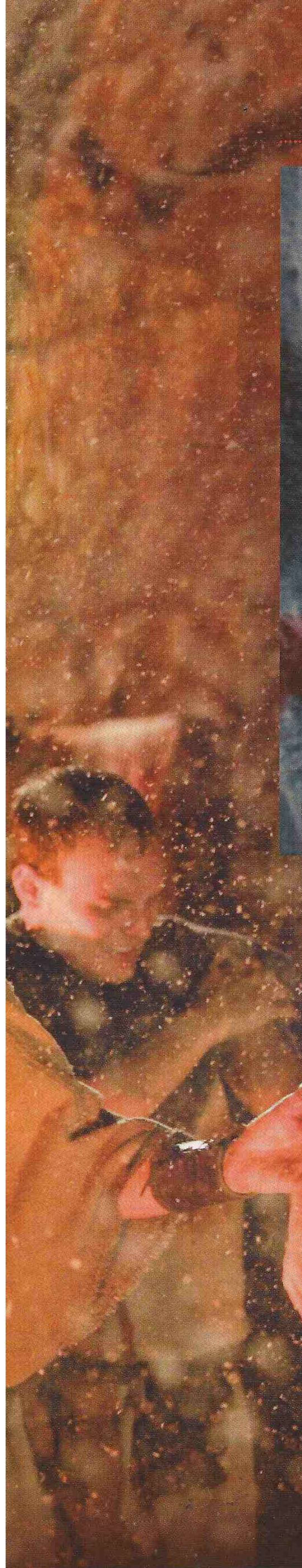


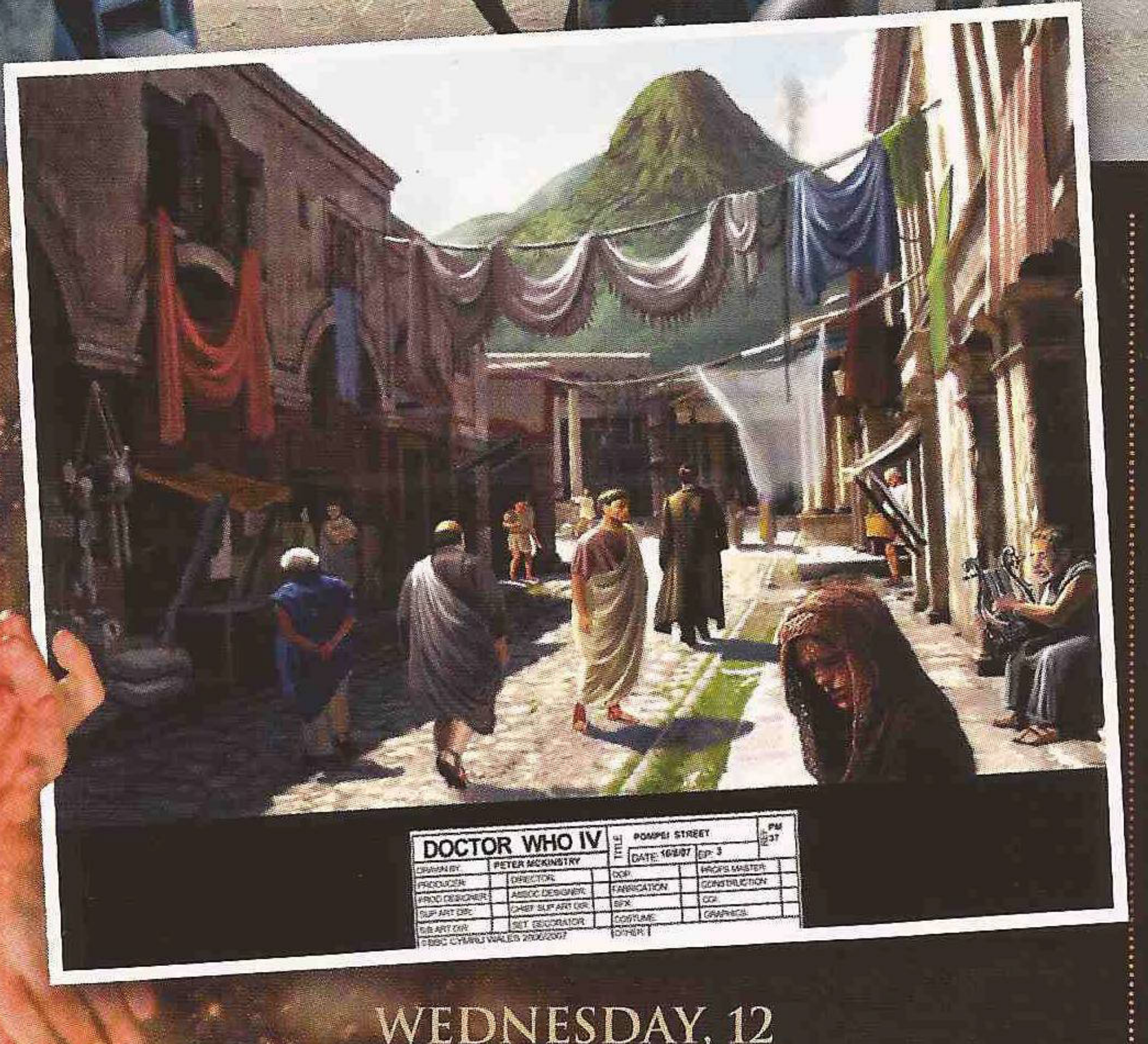
WHEN IN ROME...

The *Doctor Who* team headed to the famous Cinecittà film studios in Rome to shoot much of *The Fires of Pompeii*. **Benjamin Cook** reports from Italia...

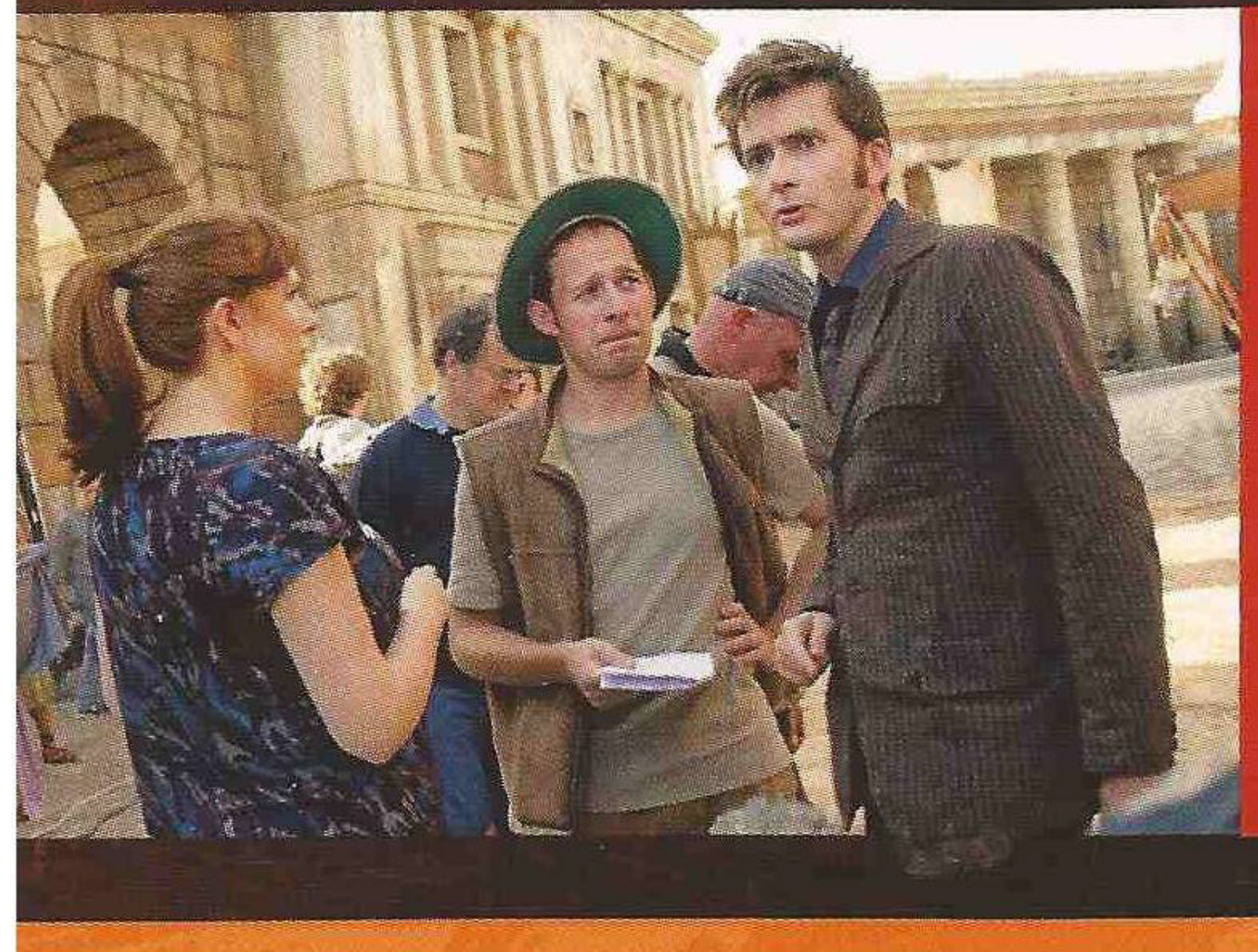








David Tennant and Catherine Tate begin their first *Doctor Who* work in Italy. Inset left: The concept art for how the street scene would look.



> "THIS IS OUR BIGGEST EPISODE YET — THE SCALE OF WHAT WE'RE ATTEMPTING!"

WEDNESDAY, 12 SEPTEMBER 2007

"You with the *Doctor Who* lot?" asks the customs official at Bristol Airport. For the last half an hour, he's seen a steady stream of BBC Wales employees trundling through passport control. The official's eyes have all but glazed over. **DWM** merely nods, and we're waved through. No one checks our passport. We're with *Doctor Who*, it's fine, we're trusted! We're flying EasyJet. What's the worst that can happen?

At Rome Ciampino Airport, we wait for our bags to slide down the conveyor. "Don't fall on, Babs," make-up designer Steve Smith warns costume assistant Babs Harrington. "You'll go all the way round, and then someone will pick you up and take you home."

"Oh no!" shrieks Babs. "Hey, Steve, you calling me a bag?!"

A coach outside the airport is waiting to take us to Cinecittà Studios, ten minutes' drive away. Surprisingly inconspicuous from the outside, the legendary Cinecittà is eye-poppingly massive inside. Productions made here include *Ben-Hur*, *Gangs of New York*, *The Passion of the Christ*, and the Italian version of *Big Brother*, which is called *Grande Fratello* over here and the housemates are all impossibly beautiful. We press our faces up against the windows of the coach as it winds its way through the sprawling Cinecittà estate. And then we spot Phil Collinson, the producer of *Doctor Who*. He's standing on a corner, flagging us down. "Welcome to Rome!" he says triumphantly. Phil has been here since Sunday. He's wearing shorts and shades, and beaming like the Italian sunshine.

Phil gives us a guided tour of the five acres of outdoor sets that comprise an elaborate reconstruction of Ancient Rome. It cost £15 million to build, he tells us. This is where the HBO/BBC series *Rome* was filmed, but this week it's playing host to little ol' *Doctor Who*. This is the first time that the revived series has taken a cast abroad for filming. Peter Capaldi, Tracey Childs and Phil Davis will join the company back in Cardiff next week. However, rising stars Francois Pandolfo and Karen Gillan have journeyed to the Italian capital, along with *Dead Ringers*' Phil Cornwell (making a cameo appearance as a Pompeiian stallholder) and regulars David Tennant and Catherine Tate.

"What I love about what you're doing, Catherine, is how thrilled you are to be here," enthuses Colin Teague, the director, as cast and crew block the scene that they'll be shooting first thing tomorrow morning. It's the Doctor and Donna's arrival in Pompeii. "What do you think?"

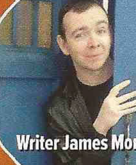
"I think it's brilliant," grins Catherine. "This looks amazing."

David and Catherine take notes from the *man with the plan* – director Colin Teague.

JAMES MORAN

"I was already obsessed with Pompeii, way before I got the job," says writer James Moran, "so it was a perfect fit. The production team sent me lots of books to fill in the blanks." So the period detail is spot on...? "Yes, and we can blame anything that's wrong on the aliens messing around with history!"

His original brief for the monsters was "fire creatures under the mountain", but he can't remember exactly when they became rock with a living magma core. "You can rarely remember when or where ideas came from, but they were always going to be evil and scary. I was determined to do a scary baddie. With a really good monster, you have to understand their plan, see where they're coming from. Sure, the Pyroviles are doing a terrible thing to our planet, but only because they've lost their own home. They're not just mindless lunatics."



Writer James Moran.

James couldn't be more delighted with the finished episode. "It's better than I ever imagined. They sent me concept art for the rock monsters back when I started writing, and it looked fantastic, but I thought, hmm, the final versions can't possibly look *this* good. But they do. They look just like them. The cast is superb, too. If I had to single out one person, it'd be Catherine Tate. She just destroyed me during the final scenes. I can't watch it without crying.

"I know this all sounds like the most monstrously fake PR fluff," he continues, "but I genuinely adore the episode. It's big, exciting, scary and heartrending, and I still can't believe that they let me do it. As a kid, I always watched the credits at the end of an episode and wondered what it would be like to be up there. It makes me feel like a kid again. It gives me that same sense of wonder and magic."

Catherine Tate: James Moran's favourite person in the episode.

THURSDAY, 13 SEPTEMBER

"That's a wrap on the mule and cart," announces Dan Mumford, the First Assistant Director, "but can we keep the chickens for now?" This isn't the sort of thing that you hear on set back in Cardiff very often. It's 28°C here in Rome, and filming at Cinecittà is in full swing. Slaves, soldiers, stallholders and other assorted citizens of Pompeii busy themselves in the marketplace on the Ancient Rome backlot. The Doctor and Donna wander through, circumnavigating the chickens.

"Afternoon, sweetheart," says Phil Cornwell, delivering his line as scripted. He doesn't get any further. "Sorry, a fly went up my nose. Can we go again?"

"Yeah, can we?" says Catherine. "I spat quite a lot in that take."

"Phil was very professional," David pipes up. "He took it, quite literally, on the chin."

"And I almost trod on a chicken," continues Catherine. "They're fantastic chickens, aren't they?"

"One was flapping around my crotch for quite a long time," says David. "Did you see? We're practically married."

In fact, the Italian chickens are suicidal. Barely a take passes without one slamming itself into a wall, sliding down pitifully, then shaking itself off and strutting away as though nothing had happened. "It's a chicken nightmare," considers Julian Howarth, the sound recordist.

The Doctor is appalled to have lost the TARDIS. Lovely jubbly!

The Italian chicken handler, a beast of a man with the fire of hell burning in his eyes, has overheard him. "Problem chicken?" he says to Julian. "No problem!" Showing his tender spirit, Chicken Man makes a neck-snapping gesture with his hands.

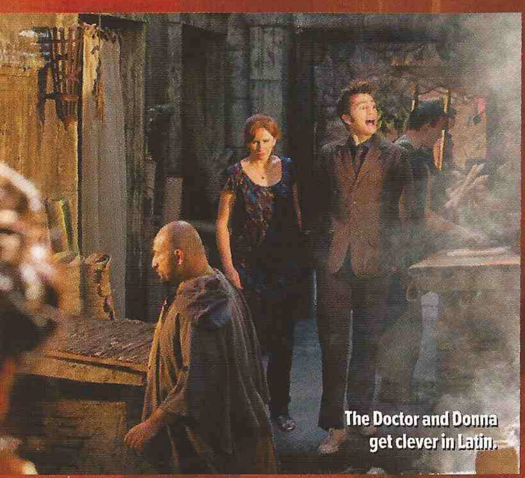
"Yes, cock-a-leekie," nods Julian, forcing a grin. "With a nice glass of red wine."

After lunch (no cock-a-leekie, but plenty of tiramisu), filming resumes with the 'I might just have something to say about that, Spaceman' scene. But David can't decide how to deliver his 'mad old soothsayer' line. "Jazz hands? Curly-wurly gesture? Or mad Steptoe face?" he suggests. "Or I could do all three?"

"What, on the same take?!" exclaims Phil Collinson. "No, stick with the jazz hands."

Half an hour later, sat in the shade, the producer tells **DWM**, "In a sense, this is our biggest episode

"WE WOKE UP ON THE MORNING OF THE RECCE TO THE NEWS THAT CINECITTÀ HAD BURNT DOWN! DISASTER!"



The Doctor and Donna get clever in Latin.

yet – just the logistics of taking a crew overseas, and not least the scale of what we're trying to film here. Our scripts get bigger every year, but that's because we're getting better at making the show. We're more efficient. There's a lot less wastage. We shoot more per day now, because we're faster at it. We had three or four recces over here before we came to film."

"Towards the end of the last series, Phil hinted at the possibility of filming in Rome," explains Tracie Simpson, *Doctor Who*'s production manager, who's making sure that everything runs smoothly out here, "and I was really, *really* excited. It seemed so far in the future. You don't think, oh, we've never filmed abroad before. You just think, oh my God, we're going to Rome! As it drew closer, the reality dawned. Our first recce to Cinecittà was about six months ago. Myself, Phil and Ed [Thomas, production designer] arrived here like three pikeys! We saw the sets and the scale of it all, and the people at Cinecittà were talking about the money that other productions had spent here, and I sort of whispered to Phil, 'Let's not mention money at the moment,' just for our embarrassment, really. I couldn't bring myself to tell them how little we had. We did mention money eventually, and Cinecittà were very good to us."

"It was a bit of a wrangle, but totally worth it" takes up Phil. "We told Cinecittà how much money we had, and they said, 'All right, we want you to come, so we'll take that,' even though it barely covers their costs. They did us a brilliant deal. They're keen to promote Cinecittà to people in the UK, so there's a bit of back-scratching going on for both of us."

"The great thing about Cinecittà," says Tracie, "is that everything we want to shoot is in one place. It's not like we're filming over two days in eight different locations. We're renting a very big sound stage from them, a bunch of offices, dressing rooms, lighting equipment, set dressing, props, the supporting artists' costumes…"

However, the second recce didn't go quite as smoothly. Phil recalls: "We woke up on the morning of the recce to the news that Cinecittà had burnt down!" A significant part of the Ancient Rome set was destroyed in the fire on 10 August. "We didn't know what we were going to find when we got to the studios. Indeed, half of it had been destroyed, including some of the streets that we'd recced and wanted to use, but there was still enough standing to make it work, by slightly rethinking a few things."

FRIDAY, 14 SEPTEMBER

"I wish I could go back to Ancient Rome," declares Colin Teague. "Not with what happened at Pompeii, obviously, but just to be a part of that culture, that world. It starts out as a lot of fun, this episode, before the Doctor and Donna realise where they are." Today's shoot, on the other hand, didn't get off to the best of starts: "We should have been on set at five o'clock this afternoon, but we were stuck on the coach because of the traffic. I got quite frustrated. We got here 40 minutes late. But this crew is so fantastic that we were shooting by five-to-six. Everyone just went to it."

"How short is that boy's skirt?" exclaims David Tennant, as Francois Pandolfo – alias Quintus – arrives on set in his Roman tunic.

"At least he's got underwear on," notes Louise Page, the costume designer.

"Well, that's a relief."

"From whose point of view?" chips in Phil.

"I've a list of things that I want to achieve tonight," announces Colin.

Phil: "A rapidly shrinking list, I hope."

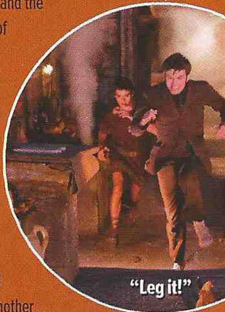
Colin: "He's so encouraging, isn't he?"

"I'll be encouraging when it's four in the morning," retorts Phil, "and you've only three more scenes to shoot."

▶

FRANCOIS PANDOLFO

Francois Pandolfo, who plays Quintus, was one of just three jammy guest actors to get a golden ticket to Rome. The furthest from Cardiff that the rest of his screen family got was, um, Merthyr Tydfil. Is there any resentment? "Yes," admits Francois, and he starts to laugh. "I don't know how it got out, but the rest of the Caecilius family seems to know that I only had one night's filming in Rome, on our final day, and the rest of the time there was my own. A couple of days of sightseeing! Tracey Childs [Metella] has threatened to give me a few jabs in way of revenge."



"Leg it!"

Francois describes his Cinecittà experience as "magical" and "like stepping back in time." When he first walked onto the set, it hadn't been completely dressed, but "I was in awe. I couldn't believe how big it was. It was massive. It had all these little side streets and alleyways. Even though I wasn't filming for another two days, it got me in the mood. It couldn't not."

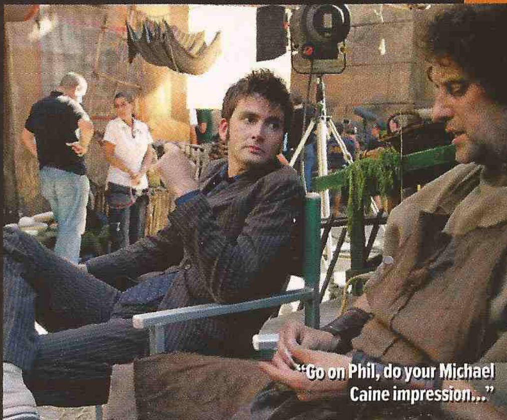
Did he relate to Quintus? "Well, yes. I still feel 18, even though I'm 25. And I can certainly relate to having not much to do and turning to drink," he grins, perhaps remembering his two days 'sightseeing' in Rome. "When you're 18, 19, that's what you do, isn't it? We've all gone through it. His sister, Evelina, kind of upstages him, because she has this gift, these psychic powers. Quintus is left to his own devices, to go out and get drunk, but then the Doctor comes along and guides him a bit. I don't think Quintus has a role model, because all of his father's attention is on Evelina. The Doctor takes him under his wing. Quintus goes on quite a journey. He comes of age. He goes from being a boy into a man."

Cautiously, **DWM** raises the issue of Francois' tunic. It's quite, er… short, isn't it? "It's short-ish," he concedes. "It was shorter. Not that I kicked up a fuss, cos I didn't; I made it clear from the beginning that I would wear anything." You're just glad to be here, aren't you? "Exactly! And it's of the period. I think they wanted to emphasise Quintus' youth. It helps me get into character." So you don't feel self-conscious? "Well, I do, of course, I'm only human. When you're in your trailer, putting on your costume, as Fran, you think, oh my God, I can't wear this, everybody's watching, looking at my legs and the hair. Mainly the hair. The immense amount of hair." You didn't consider shaving your legs? "There was mention of it, but someone must have decided no. But the key is, as soon as you step into character, it doesn't matter anymore, because Quintus isn't self-conscious. Quintus has worn that short dress – I'll call it a dress – for most of his adolescent life. It's *his* fashion, not Fran's."

Some years ago, in *EastEnders*, Francois played Sonia Jackson's first boyfriend. "He was an Italian exchange student who didn't speak English very well. I was young. I can relax into this more, because Quintus speaks English. Well, he speaks Latin, but the TARDIS translates it, which makes it a lot easier for the actors." He smiles. "I'm having more fun on this."

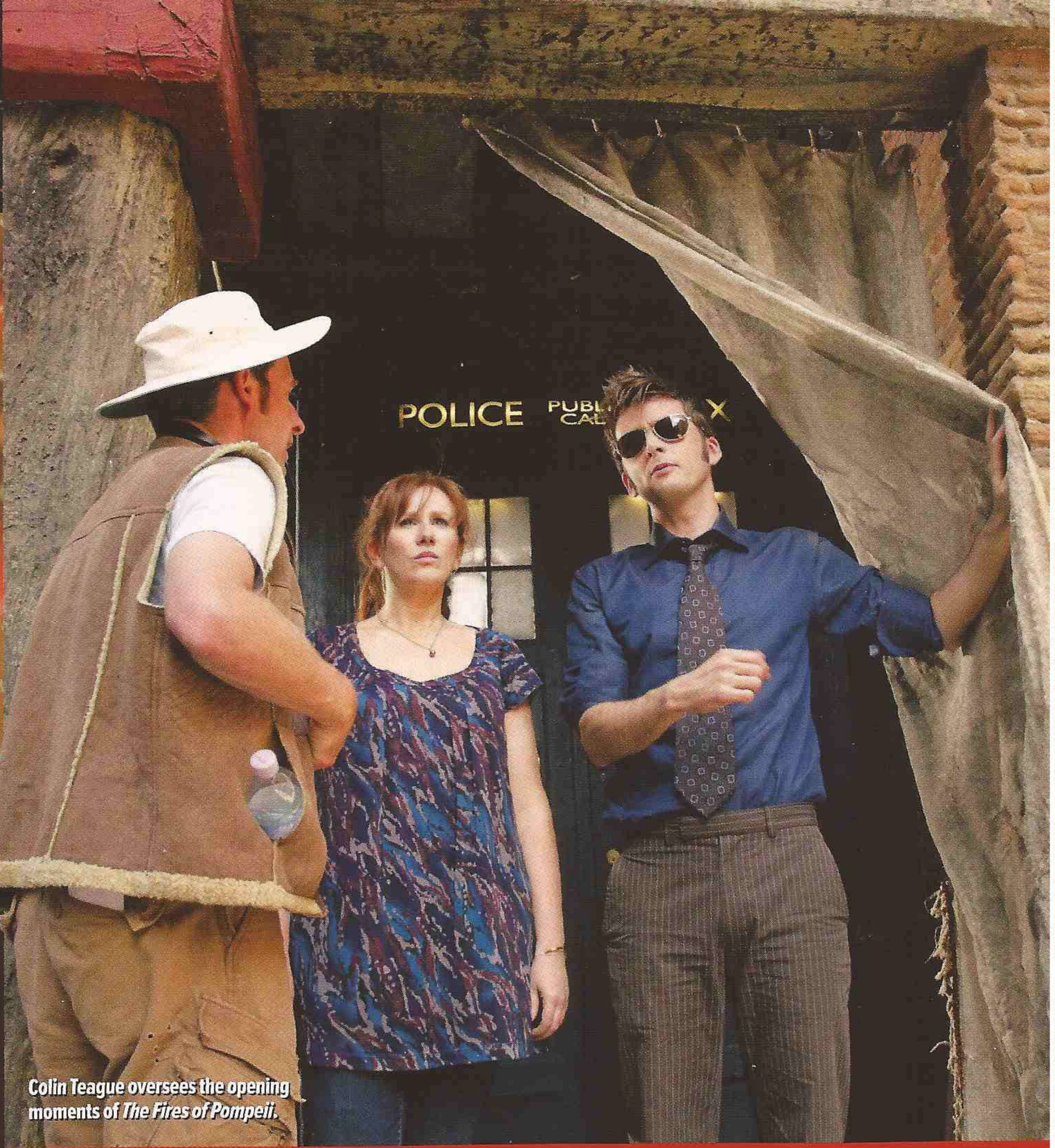
Francois has a habit for landing roles in flagship BBC shows, then…? "Well, I've been lucky. Acting is what I've always desired to do. I can't imagine doing anything else. It's what I feel passionate about. What else could I do? Nothing. Apart from dog-grooming." Apparently, Francois is a trained dog-groomer. "But I've recently been sacked," he laughs again, "so *Doctor Who* came along at just the right time!"

David Tennant and Francois Pandolfo (short skirt not shown).



"Go on Phil, do your Michael Caine impression…"

Phil Cornwell's hopes for a 'Stallholder' spin-off series are dashed.


Colin Teague oversees the opening moments of *The Fires of Pompeii.*

"OH DEAR GOD!" Colin has clocked Francois' skirt. "CHRIST, LOUISE! We're not going to be able to shoot any low shots."

"He's got Roman underwear on," Louise insists.

"I don't care. This is seven o'clock on BBC One. We've got to shoot him clambering through a bloody window later tonight. We'll see his… well, his everything!"

Tonight is the big action sequence, the eruption of Vesuvius. Volcano Day! The *Doctor Who* team will be filming through the night – but it's beautifully balmy – and Cinecittà's replica Forum will be digitally replaced with Mount Vesuvius in post-production. "Do you have a vision?" Dan asks Colin.

"I always have a vision, mate," Colin replies.

First up, David and Francois flee from an underground assailant, as steam and smoke blasts from vents all around them. It looks terrific. Half an hour later, though, and special effects supervisor Danny Hargreaves looks harassed. He calls for "a board next to my woofer, cos I've SAs running right past it." Translated into English: Danny and his team from Any Effects are responsible for the constant supply of debris that'll be raining down on us. They've primed two air woofers – high-pressure canons into which they've loaded chunks of debris (actually cork) and ash (tissue paper) to fire over the set, the actors, and the supporting artists. As Danny puts it: "If it's in the air, it's ours." (And then, under his breath, "Once it's on the floor, it's someone else's problem!") It's a big number, time is precious, and nerves are frayed.

"The ash will fall for a while," Colin explains to Phil Cornwell. "It's only when the pellets start pouring down that you hide under your stall."

Sure enough, tissue paper and cork falls from the skies… but not as much as anticipated. Colin isn't happy. He wants to go for a second take. Frantically, the Any Effects team shovels the rubble back into the woofers. The rest of us lend a hand, scrambling around on the floor, sweeping up armfuls of Mount Vesuvius. Except for the producer, who's smoking a cigarette to calm his nerves.

On the take, Dan yells at the Italian extras, "Don't look at us! Look up in the air! Higher! Why are you smiling?" An Italian Third Assistant translates for the extras, who run, shout and panic as Pompeii burns. "Tell 'em! Embrace it! The mountain is bleeding."

Catherine stumbles as she runs, but keeps going until the end of the take. "Have you hurt yourself?" exclaims David.

"I was trying not to step on the chickens," she says, wincing slightly.

The 'Addetto Gestione Emergenze' man springs into action, and administers an icepack to her ankle. "Can I have a chair for Catherine?" calls out Dan. "And can we keep the icepack on in between takes?"

"The Italian crew out here is fantastic," Tracie tells **DWM**, "but also we wanted to take as many of our own crew as we could – not because it's some kind of jolly, but because it's down to these people that *Doctor Who* is so well made. Of course, whilst we're in Rome, we've scheduled it so that the crew has had some downtime, to go out and explore the city, because they're working such long days. They deserve it. The Italian crew are amazed at the speed at which we're working." And how's Tracie bearing up? "Well, when Phil and I flew out here on Sunday, I felt such a relief as I left Bristol Airport. I thought, the next time I land at Bristol, I'll either be sacked or it'll all have gone okay." Which is she plumping for right now? "I think I'll still have a job by the time we get home," she laughs.

SATURDAY, 15 SEPTEMBER

It's half-past-four in the morning. The final scene of this epic night shoot is of David and Francois breaking into Lucius' quarters, clambering onto a barrel to get in through the window. "We've got to bolt the barrel to the wall," explains Dan, much to the director's chagrin. "We don't want anyone hurt."

Colin groans. "I know we're in the world of health and safety, but also I'm in the world of making it look good. I don't want it to look contrived. Can't we find a barrel that's sturdy enough?"

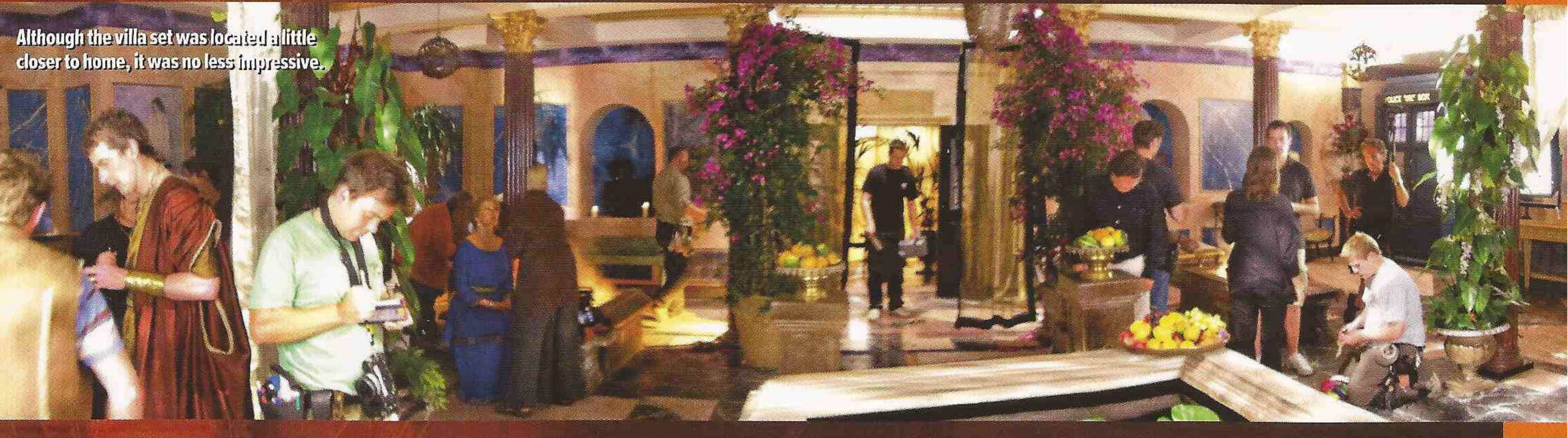
The stuntman, Tom Lucy, gives a demonstration of how to climb through a window, with the sturdiest barrel that he can find. It caves in, leaving him stood in it up to his waist. "That's made my night," hoots David. "Oh, that's hilarious!"

The barrel is bolted to the wall. On take one, David bangs his head on the window frame. On take two, he splits his trousers. He's not laughing now. It's got to be karma. "Thank God we brought a second pair," sighs Louise.

SUNDAY, 16 SEPTEMBER

"Please take care on the tarmac outside the plane," announces the EasyJet pilot as we touch down in Bristol, "cos it's raining heavily. Welcome home."

Yeah, thanks! The Italian weather seems like a lifetime ago already. Is it possible that *Doctor Who* might film abroad again quite soon? "Are you after another trip?" laughs Tracie. "Well, I would love, love, love to do it again, and I'd feel much more confident about organising it. As we were all boarding the plane home, the crew was asking, 'So where are we going next?' Well, it depends whether we can afford it…"


Although the villa set was located a little closer to home, it was no less impressive.

> "WE WERE KEEN TO MAKE THE CAECILLIUS HOUSE A BIG SET. WE DIDN'T WANT PEOPLE TO REALISE IT WAS A STUDIO!"

THURSDAY, 20 SEPTEMBER

A Pyrovile has just smashed its way through the floor of the Caecilius family villa. In Cardiff, not Rome. "We need to see the horror on your faces," says Colin, as Dan stands atop a vent, waving his arms about much like a Pyrovile would. "It's a big old thing, so a bit more terror."

"Am I chucking water on it?" asks Francois.

"We're doing that on the final shot," explains Dan.

"Ed Thomas and I were both keen to make this a big set," says Phil Collinson, gazing around it in awe, "because we knew that a fair amount would have to be filmed on it, to balance the cost of going to Rome. We had to make this a set that could be shot long-lens, could be really dynamic, so that you don't watch it and think, oh, they're in a studio now! There are scenes on this set that are five, six, seven minutes long. I'm really thrilled that Ed has pulled it off. It looks so authentic."

"Please can he throw some water over Dan now?" chuckles Peter Capaldi, alias Caecilius himself. He's as anxious as the rest of us to see the First Assistant Director get drenched.

"Let's do it," smiles Colin, but not before reminding Francois: "You're aiming at Dan, remember. He's standing in for the Pyrovile."

The actual Pyrovile will be added in post-production. "Get ready, everybody," says Dan, with the weary resignation of a man who knows that he's about to get a soakin'. "I only want to do this the once."

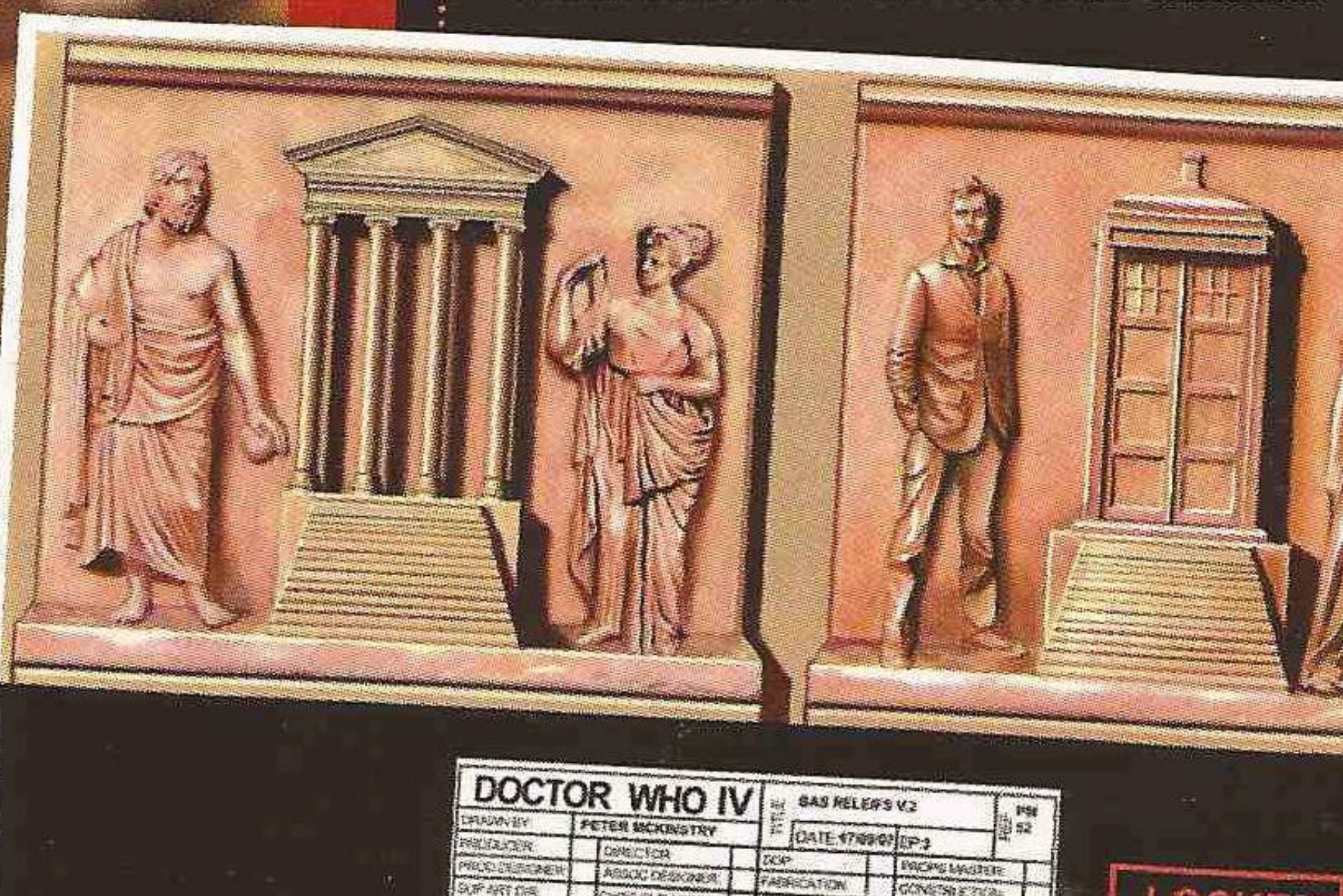
Two minutes later, and Francois has thrown a bucket of water over the First Assistant, an expensive-looking piece of lighting equipment, and an even-more-expensive-looking camera. "Very careful around Camera A, please," laments Colin, as men with mops clean up the mess. Too late for David, though, who's slipped over in it once already.

"Was that you screaming like a girl just then?" asks Phil, popping up from behind the camera monitor.

"Was it? Certainly not," says David. "Well, I can't admit to it!"

"But are you all right?"

"No, no, I'm fine. It's only water." David grimaces. "Much easier to work with than chickens." DWM

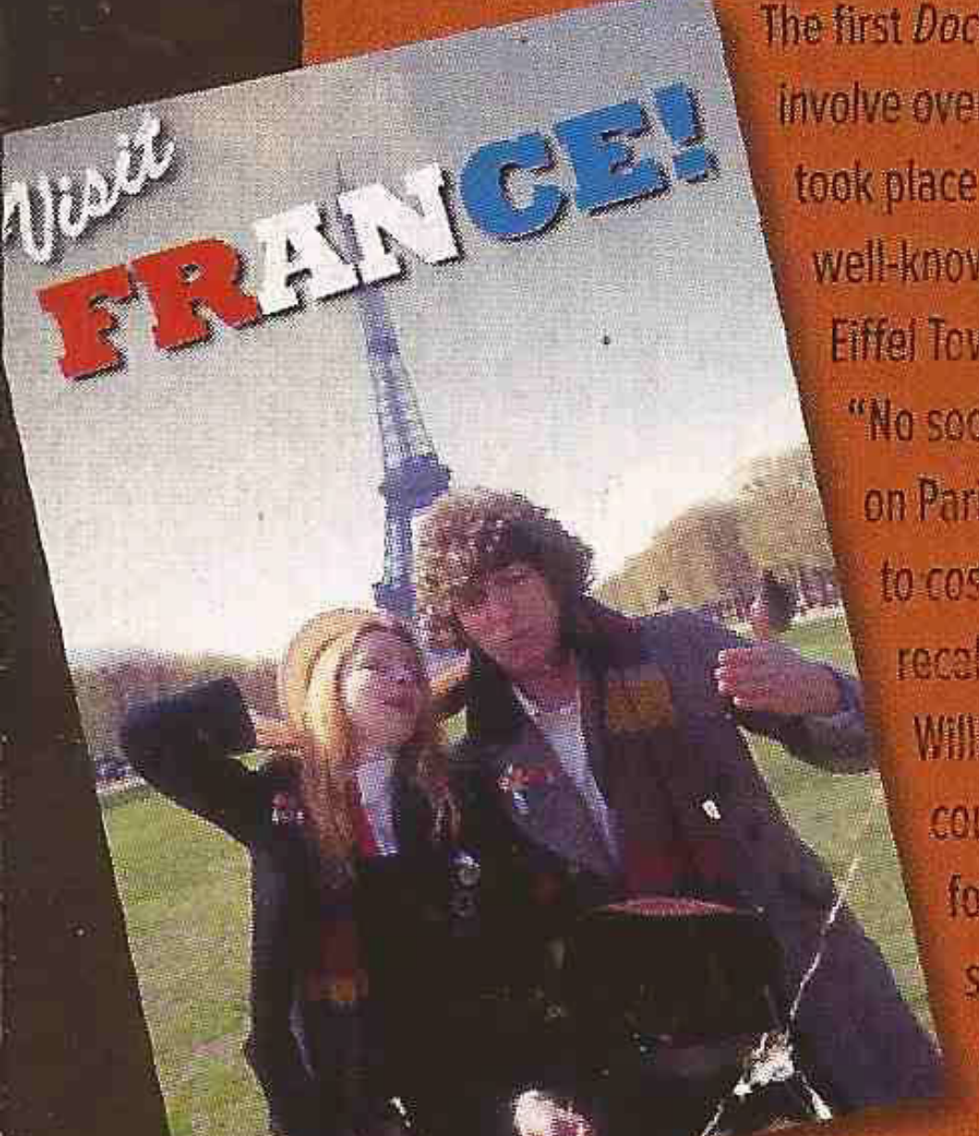


Left: Back in good old Wales, Peter Capaldi joins the cast as Caecilius. Below: Peter McKinstry's artwork for the shrines to the household gods.

FOREIGN CLIMES

The Fires of Pompeii isn't the first time that *Doctor Who* has filmed abroad…

CITY OF DEATH (1979)



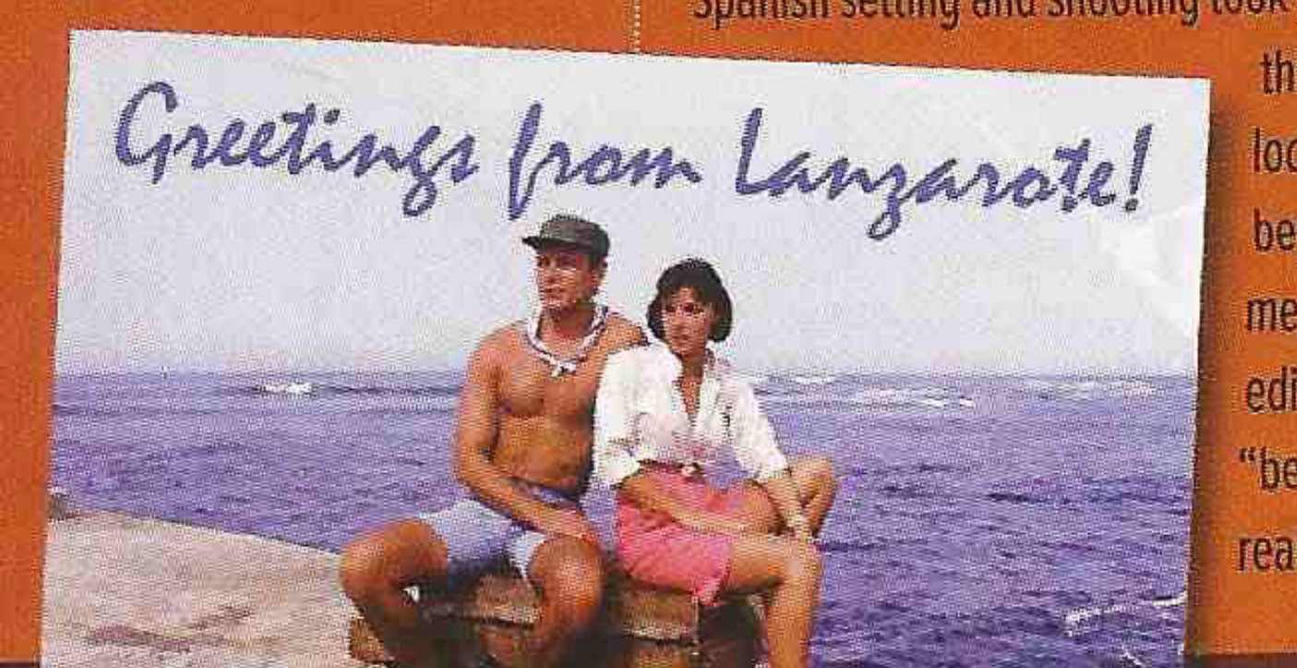
The first *Doctor Who* serial to involve overseas filming, which took place in Paris around such well-known landmarks as the Eiffel Tower and the Louvre. "No sooner had we settled on Paris than I decided to cost out the script," recalled producer Graham Williams. "I felt that we could actually go to Paris for no extra cost at all so long as we were clever about it."

ARC OF INFINITY (1983)

Johnny Byrne's time-shift storyline was originally set in London, but the scenes on Earth were switched to Amsterdam at the request of producer John Nathan-Turner, who was keen to introduce overseas location filming for at least one serial each year. "There was no real reason for it to be set in Amsterdam," admitted Peter Davison, some years later.

PLANET OF FIRE (1984)

This serial was partly set and filmed in Lanzarote, which also doubled for the planet Sarn. "I'd been warned against foreign filming," remembered Mark Strickson, who played companion Turlough. "It's okay if you've a small part, but it's very hard work if you're a regular. They work you from the day you arrive until the day you finish. It's certainly not like a holiday, and we all came back from it very tired."


Greetings from Lanzarote!

THE TWO DOCTORS (1985)

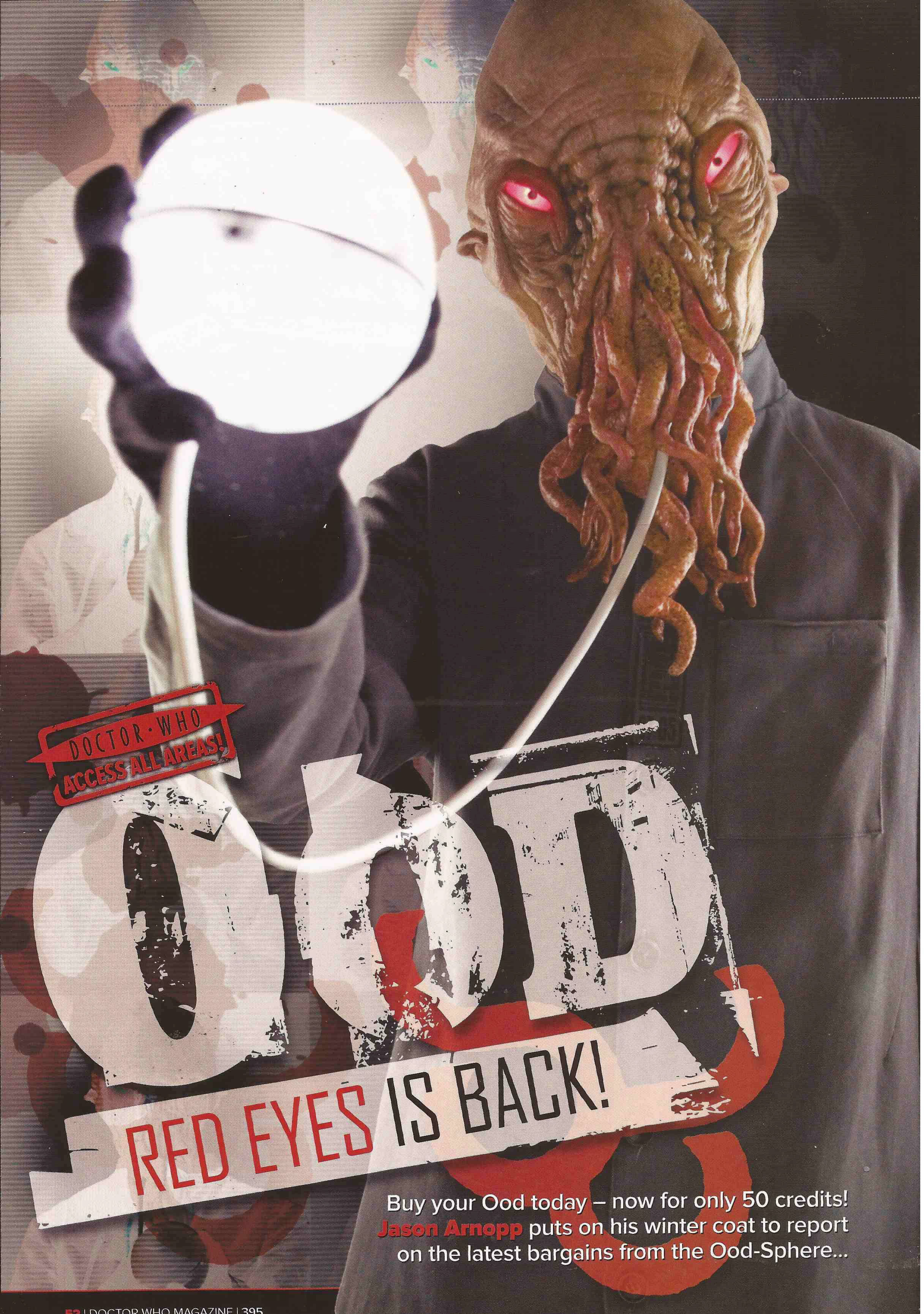
Originally planned as an American co-production that would incorporate filming in New Orleans. When the deal fell through, the script was altered to include a Spanish setting and shooting took place in Seville. "By this time, the foreign locations were really beginning to irritate me," admitted script editor Eric Saward, "because they had no real place in the story."

DOCTOR WHO (1996)

The Paul McGann TV Movie was shot in Vancouver, the first and only time that an episode of *Doctor Who* has been filmed entirely outside the UK. "I guess you could say that the Movie was some kind of halfway house between being British and being North American," said McGann, almost a decade later. "They never quite got there."

DALEKS IN MANHATTAN/ EVOLUTION OF THE DALEKS (2007)

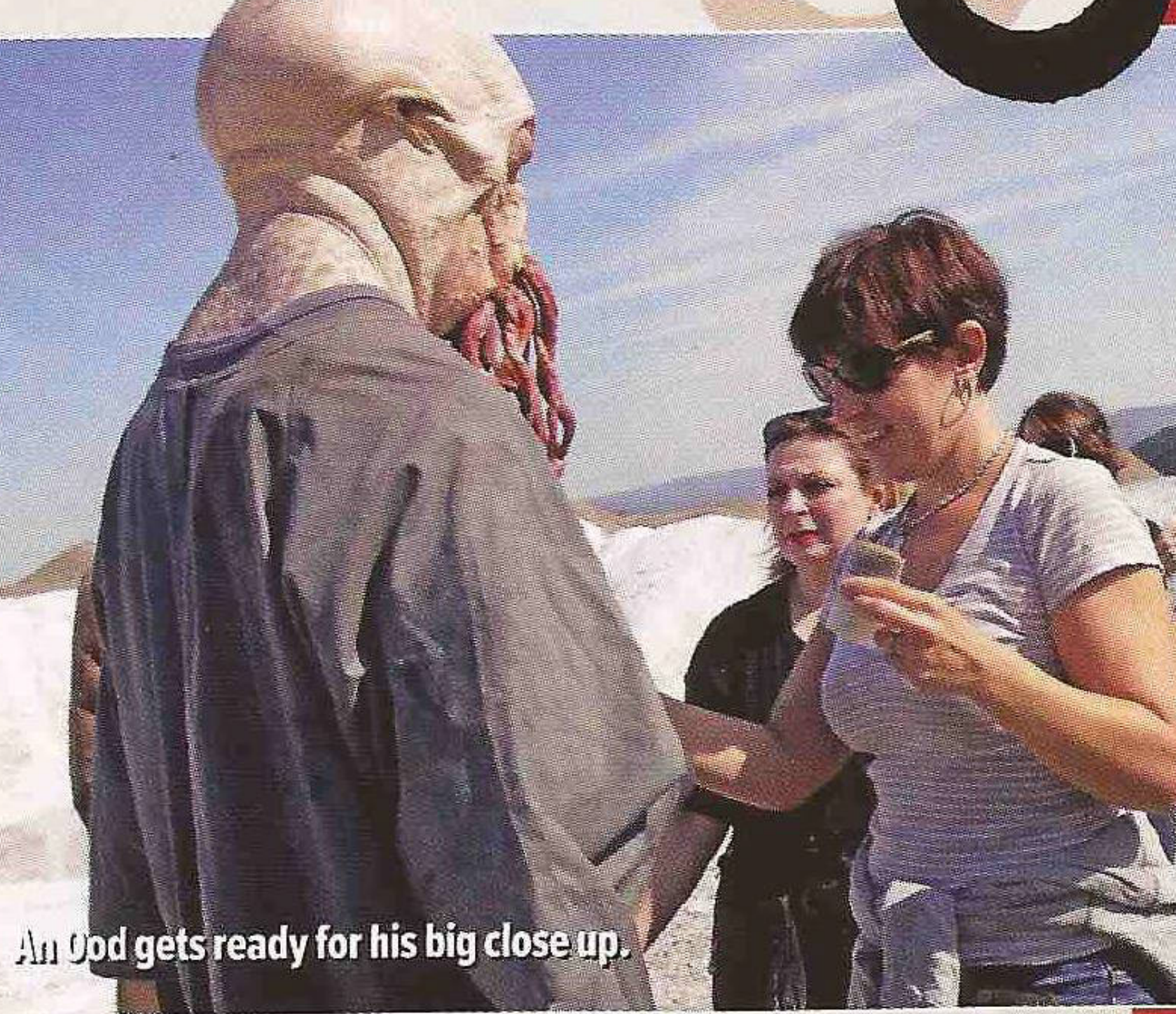
Some filming for these episodes was done in New York, for plate shots of the city, but without the principal cast. "A lot of the architecture hasn't changed since the 1930s," explained director James Strong, "so going to New York to shoot material that was specific to our episodes and our shots was essential."



OOD
RED EYES IS BACK!

Buy your Ood today – now for only 50 credits! **Jason Arnopp** puts on his winter coat to report on the latest bargains from the Ood-Sphere...

The Doctor shares the Ood song with Donna...


An Ood gets ready for his big close up.

All right, let's get the Ood jokes out of the way first. This feature will be a deadly serious examination of the Ood race – deadly serious, do you hear? – which takes a look at what they're all about, and why they're so popular. So the last thing we want is for people to be mucking about and making fun of the frond-faced freaks. So let's run through some comedy Ood song titles.

"My favourite?" muses showrunner Russell T Davies. *"To All The Ood I've Loved Before."*

"I like the Take That homage, *Back for Ood!*" offers Keith Temple, writer of *Planet of the Ood*, the second story in the Ood saga. "And their ex-mate Robbie's *Ood Box*. And then there's the song from *Oliver!*... *Ood Glorious Ood*."

"I've always liked The Who, who could become The Ood themselves," smirks Tim McInnerny, who plays cold-hearted villain Klineman Halpen. "So you've got their songs *Ood Are You?* and *Ood Do You Love?* I'm also rather proud of claiming to practice 'meth-Ood' acting!"

Any more for any more? Adrian Rawlins, who plays Dr Ryder, pipes up. "My best one," he says, "is *Ood Do You Think You Are Kidding, Mr Halpen?* Coming up with these titles got us through the days on-set!"

"There were plenty of Ood jokes and Ood being put into songs," laughs Paul Kasey, who plays Halpen's drink-dispensing servant Ood Sigma. "Not to mention jokes about the Ood's glowing balls! To be honest, I think I lost count a long time ago. They kept coming thick and fast. Every day, there'd be something new that everyone was chuckling about. At one point, Sarah, the Third Assistant Director, pointed to my ear and said, 'Ood ear!' You can never grow tired of things like that..."

The Ood's popularity is clearly down to more than their eminent suitability for song title puns. So what makes them so well-regarded? Over to Catherine Tate, who nominates them as her favourite creatures of Series Four, no less.

"All the alien enemies are so brilliantly realised in *Doctor Who*," she says, "but for me, the Ood are especially brilliant. They basically look so alarming and yet as a race they are benign. That's a great juxtaposition of appearance and personality. They have a nice ambiguity about them."

"Everyone was quite taken with the Ood when we had them on the first time," says David Tennant, "so it just seemed obvious that there was another story going on there, and it made you wonder what that back story might be. They're a fascinating race. You think, 'What does all that mean? How *do* they communicate?'"

"THE OOD ARE UGLY, BUT THEY'RE CUTE. IT'S THE BLINKING EYES, THE PASSIVE STANCE, THE WILLINGNESS TO PLEASE..."

"It does take a while to get used to them," admits Tim, "because it's not a cuddly-looking creature. I think they're kinda scary! So that's a very interesting way to go – the nicest, gentlest creature in the galaxy doesn't look like something that Steven Spielberg would do."

"They're just so kissable!" smiles Ayesha Dharker, who plays corporate drone Solana. "You really want them to kiss you with those tentacles! They're far too attractive not to have on again. But no, they come across as placid when they're often not, and I like their whole hive mentality – it's also very Carl Jung, with the whole 'collective unconsciousness' thing. There's something very sweet and quite sad about them."

"On a superficial level they're incredible to look at," admires Keith. "You watch them and you forget they're actors in suits and masks. I remember reading something about Jon Pertwee, who said that the Draconians were his favourite monsters because although they were humanoid in shape, they looked alien. He forgot he was talking to actors. It's the same with the Ood. They seem so 'real,' although I'm aware that sounds ridiculous! They're ugly too, but they have the cute factor. It's the blinking eyes, the passive stance, and the willingness to please... when they're not on murdering rampages."

"I think it's their calmness, their silence, their remoteness," considers Russell. "Even their voice is filtered through a ball. What do they really sound like? What are they thinking? What do they want? They seem so enigmatic and unknowable, which I think draws you closer to them. Plus, of course, it's a great design from Neill Gorton and Millennium FX – they seem to be disgusting, like they're vomiting, and yet that image clashes with their eerie calm. And Louise Page's costume keeps that clash going – the wild face, with a sober suit."

2006's *The Impossible Planet*/*The Satan Pit* remains one of *Doctor Who*'s modern classics. It introduced the Ood as seemingly content servants on the human-staffed Sanctuary Base, in orbit around a black hole. Then, of course, it all kicked off. It's now hard to look at an Ood without picturing it pixelated with red eyes, chillingly declaring, "You will die, and I will live!"

"I can't say I've seen every episode of the last three or four years," confesses Tim, "but I certainly caught *The Satan Pit* and thought it was brilliant. Apart from anything else, the Ood is a fascinating creature."

"When I got the part of Dr Ryder," says Adrian, "I thought I'd better bone up on some *Doctor Who*. I saw *The Satan Pit* on digital, and the Ood were mean critters in that one! But they're normally very graceful... if you don't look at them! I love the animatronics and the subtle tilts of the head. They're a bit like cute cartoon characters. And it's nice to be touched by something that looks so bloody horrible!"

"In *The Satan Pit*," recalls Paul Kasey, who has played various monsters ever since 2005's *Rose*, "it was such great fun to be on all fours, scuttling around those vents with red eyes glowing! You wouldn't want an

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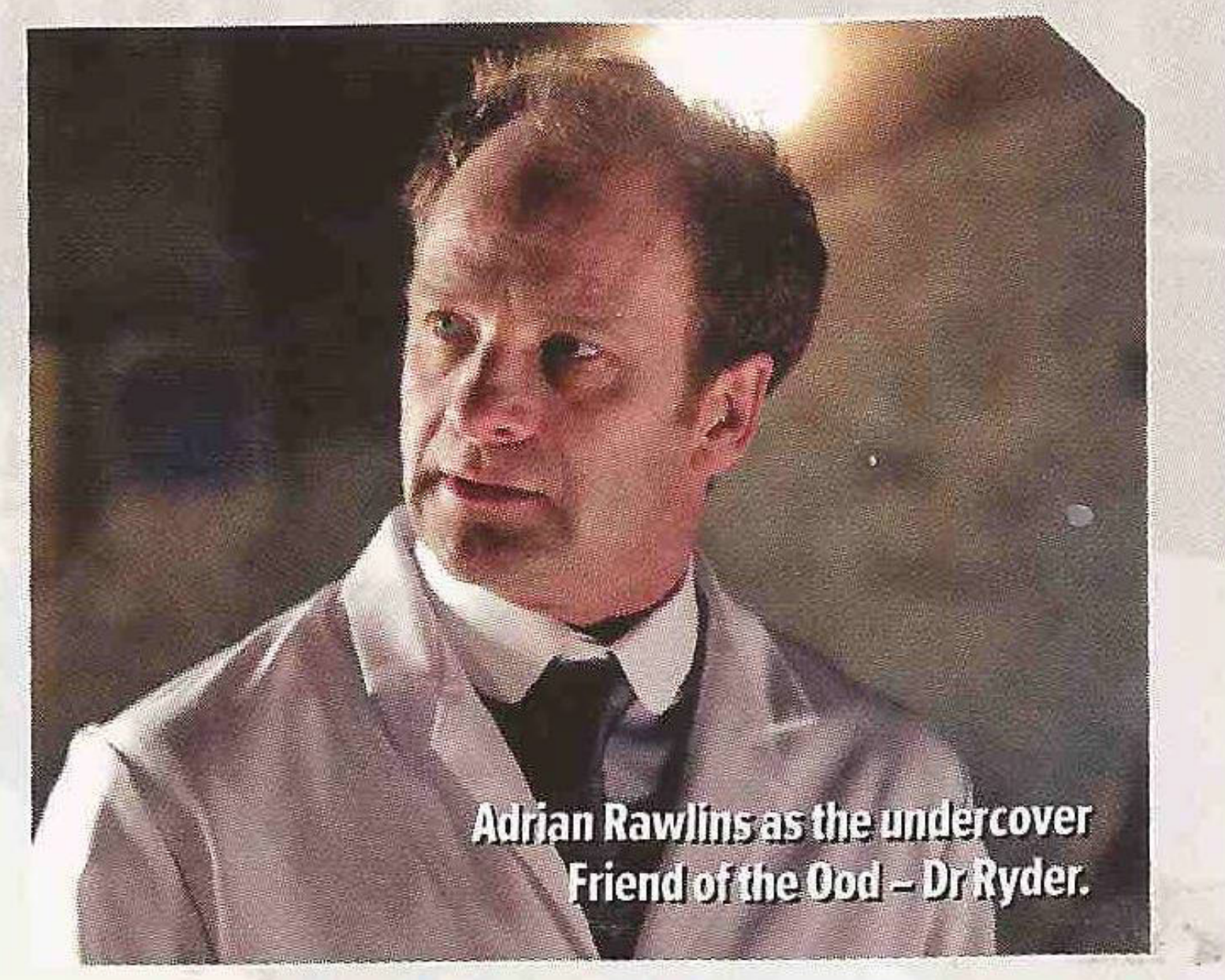
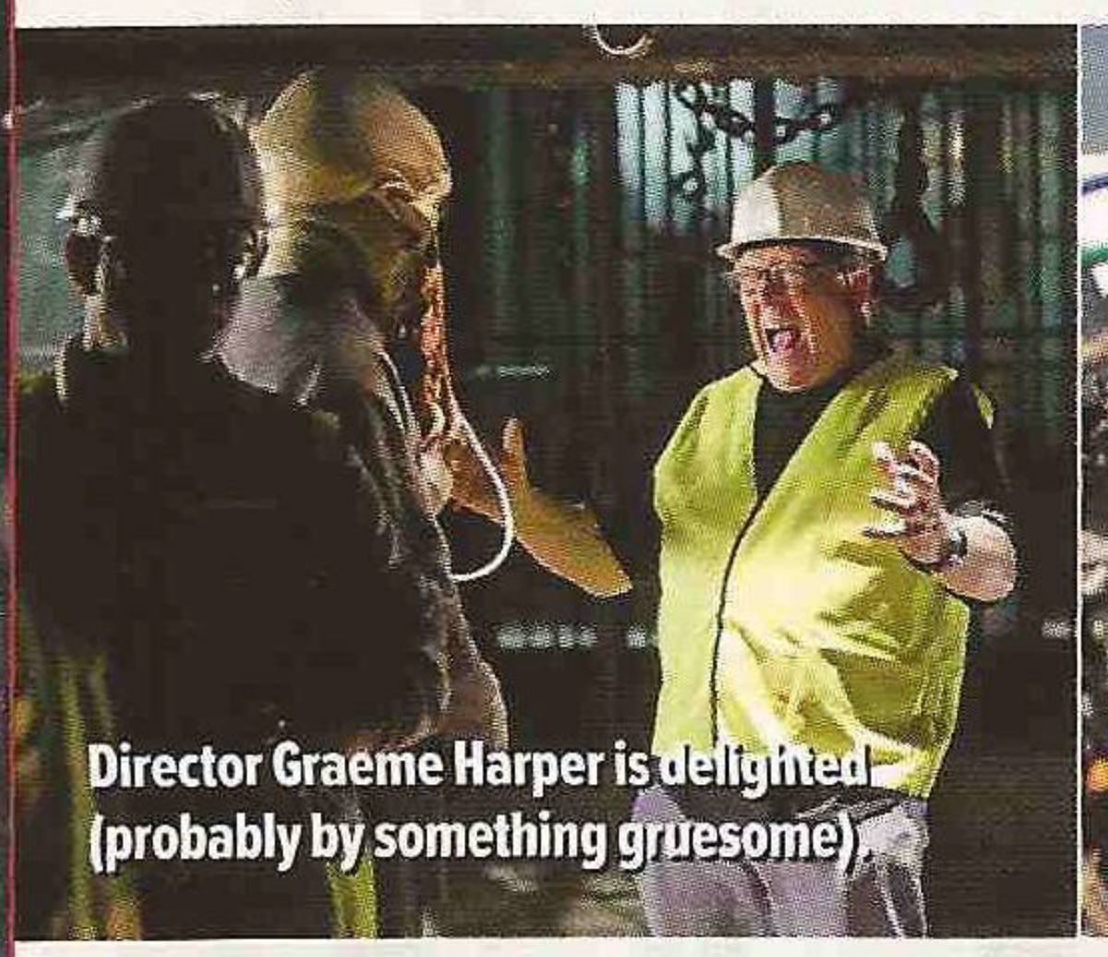
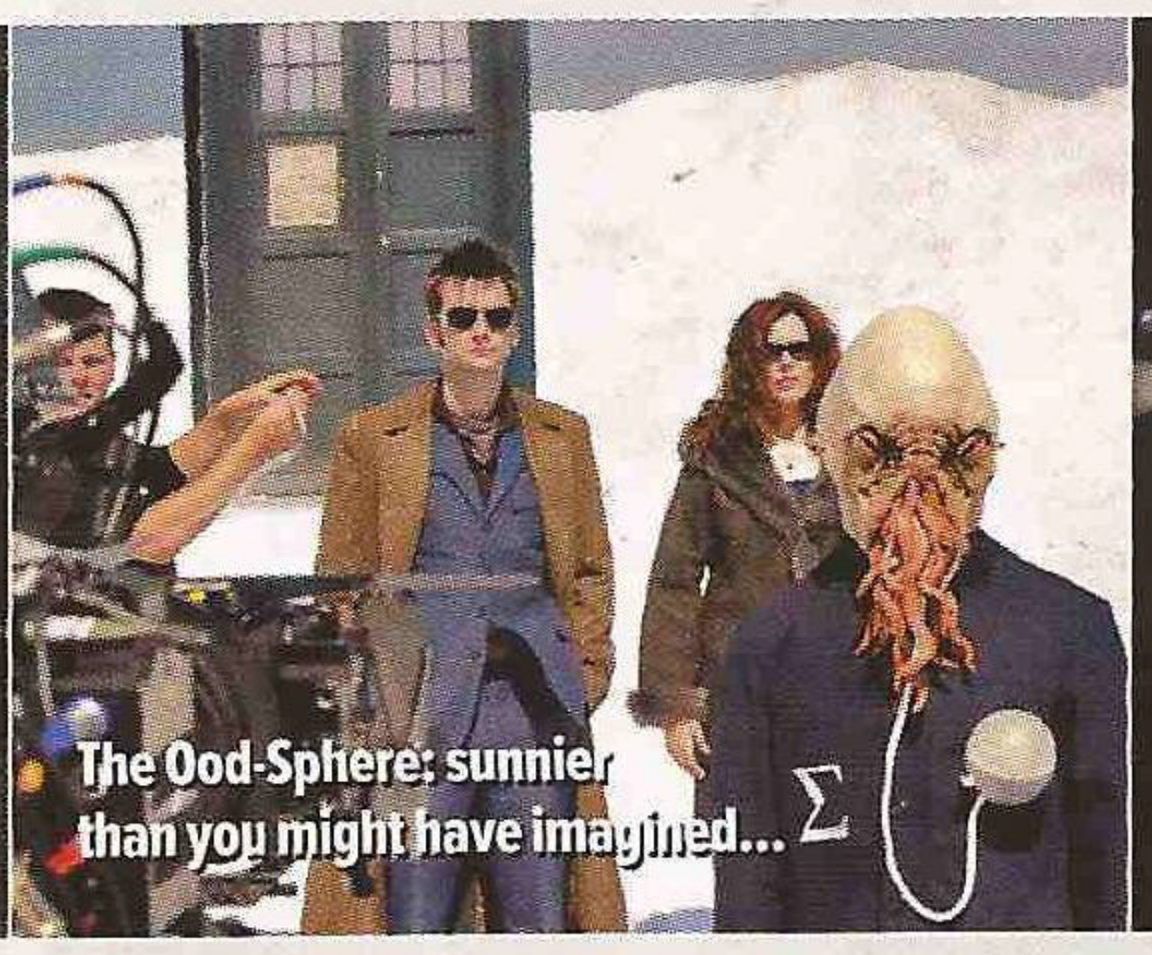

Adrian Rawlins as the undercover Friend of the Ood – Dr Ryder.

It's the Old Ood Problem...

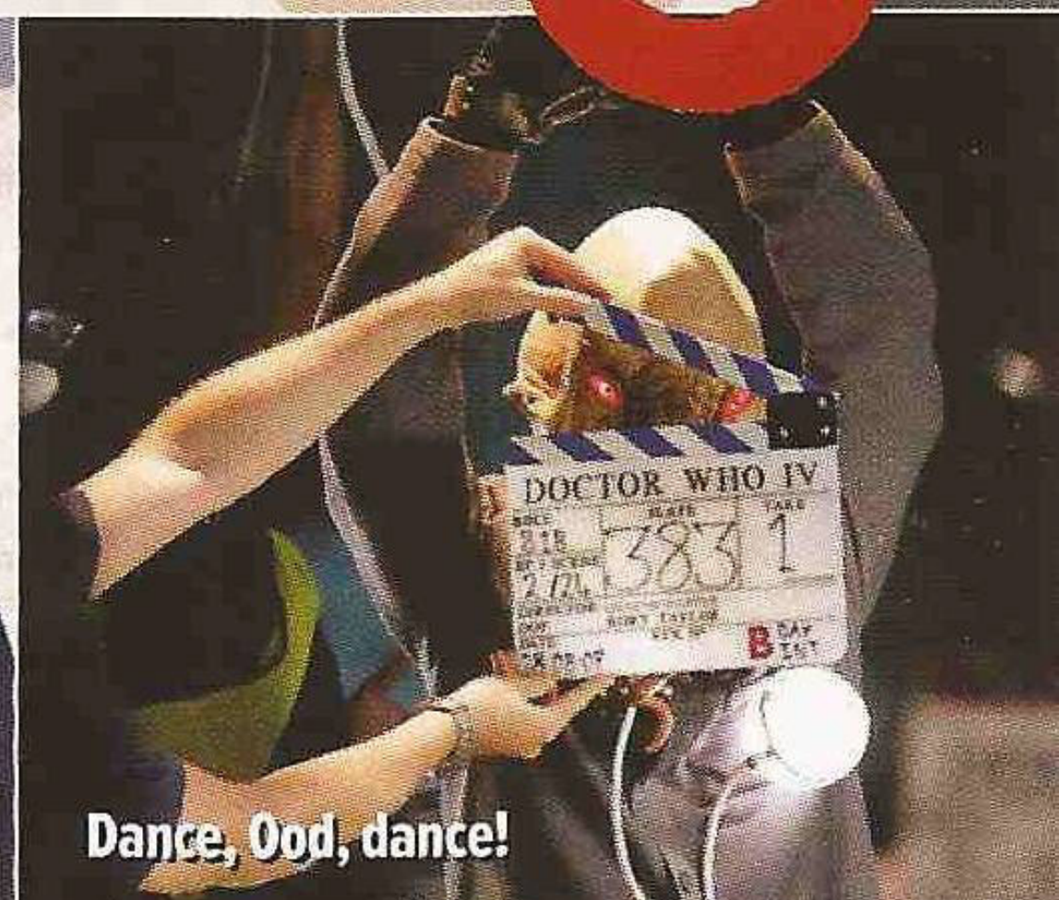
Real snow at last! (Don't tell the Doctor, but it's actually tissue paper.)



Director Graeme Harper is delighted (probably by something gruesome).



The Ood-Sphere: sunnier than you might have imagined...



Dance, Ood, dance!

Ood chasing you. So even though you warm to them, they're pretty scary too. Even if it's not their fault!"

That two-parter brilliantly played with audience expectations. The Ood initially seemed threatening in the pre-titles sequence ("We must feed!"), only to be revealed as the perfect hosts with faulty translator balls ("We must feed... you!"). Then an evil presence not unlike the Devil himself got hold of them. Suddenly, it was all, "He is awake" this, and "The Beast and his armies shall rise from the pit to make war against God" that. Could we be *entirely* sure that 'benign' was the Ood's default setting?

"They were very enigmatic last time," considers David Tennant. "There was a lot unsaid. You were asked, as a member of the audience, to accept that they were a slave race who loved doing what they were told. Which, of course, was great from the point of view of that plot. But then if you think about that for more than five minutes, you start wondering, 'Well, how did they end up there?' So I think it was just ripe for discovery. Plus, the design is fantastic – it makes you want to see more of them. Even on set, you find yourself staring at these creatures, because it doesn't look like somebody in a mask. It looks like something... *other*. Ood Sigma's animatronic head is incredible, the way it twitches and winks at you. You find yourself staring into its eyes, just trying to find something."

"They remind me of boxer dogs," adds Keith. "Watery eyes, squashed face, snotty nose, drooling mouth – all the ingredients are wrong, yet you still want to hug them. And like dogs, their behaviour is down to their human masters. A bad dog is usually unruly because it's been trained incorrectly, or treated badly. It's not the dog who's a wrong'un – it's the owner! Same thing with the Ood. We know this, so they get a lot of sympathy from the audience. You can't help but feel sorry for them. We always want to side with the underdog!"

Planet of the Ood might see the Ood deprived of their ability to make their translator balls fly in a deadly fashion ("The balls work perfectly well when applied to people by hand," asserted Russell at a Tone Meeting, "That one with the flying ball was one clever Ood!"), but it does offer a pleasing piece of continuity from *The Satan Pit*, in that the Doctor feels guilty at having let the Ood die in that previous story. Is the Doctor beating himself up unnecessarily?

"He should give himself a break!" reckons Keith. "The Sanctuary Base was about to be sucked into a black hole: he only had a short time to pick up Ida, then save Rose and co from oblivion."

"Be fair to him!" agrees Russell. "Can you imagine how long it would have taken to shove those wailing Ood through the TARDIS door?"

"We've already established," notes Keith, "that the TARDIS, once it arrives in a time stream, can't go backwards or forwards to change events. So he had to make a choice! Being the caring person that he is, I'm sure his decision must have rankled and played on his mind."

"It's a good little connection between the two stories, and shows nicely that the Doctor doesn't forget past events," allows Russell, "but I don't think it's a massive motive for him. So that line's not meant to represent huge angst – it's not as if the Doctor sought out the Ood-Sphere on purpose, is it?! It's just a passing nod, and a neat little bit of throwaway continuity. Though that's only my opinion, and you could argue that since the Doctor refers back so rarely, then this is a significant journey for him – if you want to write essays about the Doctor's secret guilt, feel free!"

"Perhaps it was no coincidence that the TARDIS arrived on Ood-Sphere," theorises Keith. "Maybe the TARDIS' telepathic circuits picked up on his guilt and took him to the planet of the Ood in order to make it possible for the Doctor to redeem himself. On the other hand, that might just be a load of old rubbish!"

Interestingly, one character from *The Satan Pit* almost made a return in *Planet of the Ood*. "We discussed bringing back Ida, the science officer," remembers Keith. "She talked about her mother, briefly in *The Satan Pit* and I wondered why, when she was facing death, that she never mentioned her father. I created a back story where she'd been abandoned by her father so she despised his memory. In my first outline I had her arriving on Ood-Sphere as part of an investigation team looking into the treatment of the Ood. I saw the planet as a bit of a wild place run by dubious types, the dregs of humanity who couldn't find work on the civilised planets. Once there, Ida would bump into her shady dad who ultimately turned out to be one of the good guys. It would have been quite an emotional story for her. Quite early on though – before I started writing the script – we realised the scenario wasn't really working so we moved on. New planet, new characters."

The Doctor tends to the injured Ood.

> "I LIKED THE FACT THAT THE ALIEN CREATURES WEREN'T THE BAD GUYS. THE HUMANS ARE THE REAL MONSTERS."

Was the decision to televisually revive the Ood based on any kind of tangibly positive public reaction?

"To be honest, I wouldn't know," shrugs Russell. "We don't do that sort of research. Well, maybe we do, but no one tells me the results! I'm not sure I'd want to know. I'm sure I've said in press releases that the Ood were brought back 'due to public demand' or something, but that's PR talk, I'm just making that up! Bottom line is: I love them. I wanted them back. And that's that. I'd even tried to get them back in Series Three, wondering if they'd fit into *42* – that's why that story's set in the same century as *The Impossible Planet* and *Planet of the Ood*. I was imagining the *Pentallian*'s hold full of black market Ood or something! That was only a passing fancy, and *42*'s writer Chris Chibnall came up with much more interesting ideas, but nonetheless, that's how much I wanted their return."

Russell further reveals that *Planet of the Ood* was initially envisioned as a two-part epic. "That was in the very first discussions about Series Four," he says. "But then I realised that the story was better the simpler it became, and two episodes would have amounted to an extra 30 minutes of running round a cave in search of a giant brain. So I whittled it down – this was before Keith was even on board – and it's better as a result."

Whether it was one part or two, Keith was delighted to get to grips with these fascinating Ood critters.

"They made such an impact in their first story," he says, "with their looks, the peculiarly incongruous translator device, the suits, the telepathy, their 'born to serve' mantra. It was a gift for a writer to work on their next story, because there were so many questions I wanted to answer, to explore. We're all born free: it's a basic right. Why would anyone willingly forego that right? They weren't cloned creatures, they must have had mothers, fathers, brothers, sisters, yet they behaved in such a robotic way, never expressing emotion or offering affection. There was something wrong."

Of course, *Planet of the Ood* provides the answer. "They'd been lobotomised – they were born thinking, feeling creatures. Big business and greed changed all that for them. The ensuing violence and murderous tendencies which became unleashed in the Ood was them fighting back, to reclaim their culture, to regain their independence. I liked the thought that, for once, the alien creatures weren't the bad guys. A small bunch of humans were the real monsters. Okay, the rest of mankind around the galaxy looked the other way, never asked questions about Ood-Sphere and what went on there, but Halpen and Ood Operations – they were the *real* nasties."

To what extent is *Planet of the Ood* intended as a satire on corporate marketing and indeed slavery?

"Satire in *Doctor Who* tends to be very light and straightforward," says Russell. "Of course we take a pop at marketing techniques, but we'd do the same if Ood Operations was selling eggs, or sardines. Still, the slavery issue is obviously a bit more serious. And if you think we sit here in the West without slaves, then the Doctor's comments to Donna about her clothes makes it clear that he sees things differently!"

"The Ood are totally exploited," says Keith. "It's the forty-second century – so why isn't the galaxy dependent on robots? I mean that's what the future's supposed to be about isn't it? Technology and spaceships and robots? The answer's easy – as ever, it all boils down to money: Ood are much more economical to 'run'! It's an attractive selling point. The story works on all sorts of levels, though. If viewers want to see it as a satire about slavery, exploitation, or even battery farming, then fine. Or they can just enjoy it as a straightforward adventure. I don't think the analogy comes across as preachy though. The themes are real enough, but it's science-fiction after all."

"I'm tied to a post for most of today," chirps David Tennant, after greeting **DWM** on the set of *Planet of the Ood*. It's the morning of 3 September 2007, with only two days left before this story wraps. Besides his tied-to-a-post duties, David will also be leaving this afternoon, in order to attend an awards ceremony, which entails "a mad dash up and down the M4." What'll he do in the car? "I'll have lines to learn, I imagine," he says. "I always do."

Halpen's office is a nice big set, with back-projection screens at either end, to show Ood Operations infomercials and footage of Bartle's pre-titles death. "The designer's done a great job," marvels Keith, who's visiting the set in order to watch his labours being transformed onto the screen. "I love all the Warhol-esque Ood prints on the back wall. Very funny."

David is, as he promised, tied to a post alongside Catherine Tate – a perfectly pleasant way to spend your morning. Nearby, it's surreal to watch director Graeme Harper briefing three Ood. Whereas Halpen has an Ood inside him, these Ood contain human beings – namely Paul Kasey and fellow performers Ruari Mears and Jon Davey. The next scene will involve a fair deal of tricky co-ordination, as the tentacled trio advance on the Doctor and Donna.

"We get really close, without zapping them," summarises Paul, with his bulbous Ood cranium removed, while the scene is prepared, "and then there's a little shake of the heads. Then all three of us, in unison, say 'DoctorDonna, friend.' This stuff is quite difficult with the head on. We just have to make sure that all three of us are the same."

How does Paul go about physically expressing the Ood's personality?

▶

PET THEORIES...

Facial tentacles are the Ood's signature design feature. But what are those mysterious fronds for?

Keith Temple: "I think they play a vital part in the Ood's singing. They vibrate, telepathically and physically, like the strings of a harp, to make beautiful sounds. I have to go now, I'm going to weep."

Tim McInnerny: "Possibly for mopping the floor! That's probably how the domestic Ood would be used, being held upside down."

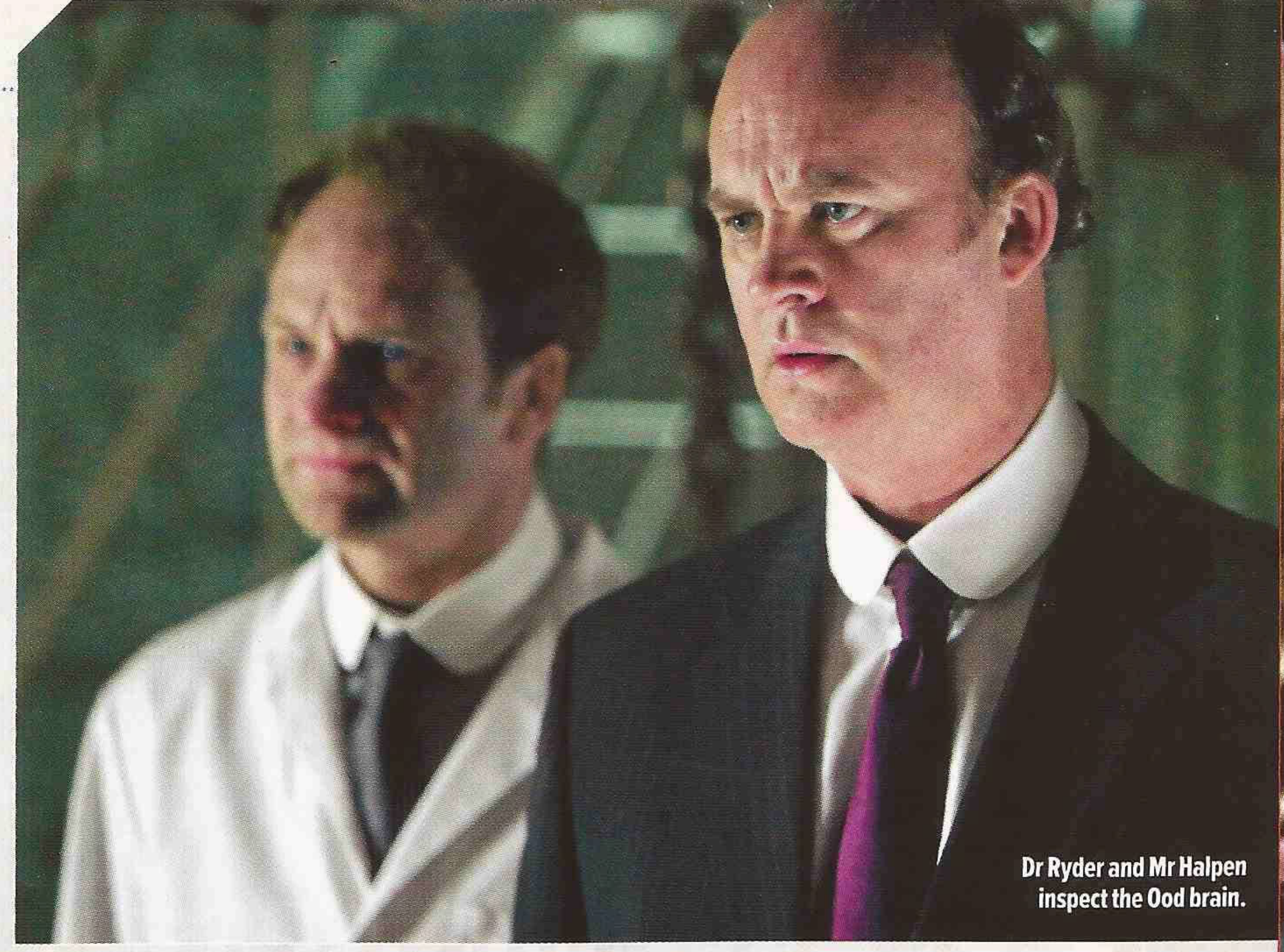
Paul Kasey: "I reckon they're for sensing. Maybe the Ood are like sea creatures that have tentacles which can sense the seabed floor or prey."

Ayesha Dharker: "I went to a Japanese restaurant yesterday, and had some soup which was very difficult to eat with chopsticks. So I think they might be straws! Maybe their main food is soup and that's the most efficient way to eat it up."

Campbell's
CONDENSED
Tomato-Beef
OoDLE O's
SOUP

Pete Hawkins: "We've often said they could be reproductive organs! Maybe that's how they mate..."

Russell T Davies: "Cleaning. Oh, they clean themselves with those fronds, the Ood. Oh yes. They're very clean."



Dr Ryder and Mr Halpen inspect the Ood brain.

The true reason for the Ood's trustworthy nature is revealed.

The Ood invite DoctorDonna to join them in their song.

"All the movement has been rehearsed with Ailsa Berk, who goes through the scripts and comes up with ideas. In this episode, it's great because there are different Ood. You have the Ood which we've seen before, then the rabid Ood which are quite wild like a savage dog and great fun to play! Then you've got the natural Ood. Those last ones are so… helpless. Then there's Ood Sigma, who had his hind-brain removed in order to become a servant. It's nice to give him some slight movements, to show that he is alive, real, listening and taking things in."

What it's like inside an Ood head? "It's a little easier than some," he judges. "It's quite a big head, with a lot of room inside and I do have good vision, looking out through a couple of ingeniously-disguised holes just under the eyes. Obviously I can only see the floor space in front of me, so I have to just get a sense of where things are. Most of the time I'm following Halpen anyway, so I just clock him. Sometimes, when the animatronics are on and they're making this mechanical whirring sound, I can't hear quiet dialogue, so need to be cued. I only hope that when people are talking to me when the animatronics are on, I'm not *shouting*! It can be like having a conversation in a loud bar."

> "IT'S BRILLIANT THAT HALPEN IS PUNISHED BY BEING TURNED INTO A NICER CREATURE!"

"The only new head is Ood Sigma's," says Pete Hawkins of Millennium FX, present here on set. "It's pretty much the same mechanism underneath, but with added things like two brow movements rather than the original's one. We needed more expression because Sigma's a prominent character. The head also has a completely new skin with a new paint job."

Could Paul make a cup of tea with the Sigma head on?

"Actually, I think I have!" the actor laughs. "At one point, I made a cup of tea with my head on. I'm not sure if I'd like to make one in front of camera though!"

Paul vanishes back inside an Ood head, which is then dabbed with a spot of Ultrawet, lubrication-fans! Just off-set, we chat to Ayesha Dharker, who's clearly happy to be here. "It's nice to play a character like Solana," she enthuses. "Her problem is, she can't see outside of the rules which have been prescribed for her. There's no human element in her. She's just towing the company line. I like the scene when the Doctor asks her to come and help, and you can see she wavers a bit. It just shows how good people can do relatively evil things."

Does Ayesha not think her character's black, knee-high boots might be in danger of overly exciting Saturday night viewers? "My only criterion for buying these boots," she laughs, "was that I could run in them, and run preferably as fast as David Tennant. He's got much longer legs than me, because I'm five-foot-nothing and he's about six-feet tall! I saw him running in a previous episode and I thought, 'I'm not going to lag three blocks behind, going 'Wait for me!' So when I tried them on in Selfridges, I asked the man if I could run around the store. He looked at me very strangely…"

Cameras roll, and the scene begins. "Loads of terror!" shouts Graeme, from his seat at the monitor screens. First Assistant Director Gareth Williams helps keep the Ood's behaviour in time, with verbal cues. For some reason, Sky News plays silently for a while on the back-projection screens, but it's okay – these can't be seen on camera.

The Ood's balls come close to David and Catherine. Very close. *Too* close…

"Whoah!" says David. "One touched me. I'm dead. And have I spat over myself? Sorry… I'm just so passionate about the Ood! It's actor-plasm."

"Move your ball slightly away from Catherine," asks Director of Photography Rory Taylor of an Ood.

"It's so technical and clinical and pressurised," whispers Keith to **DWM**, "and there they are making it believable, making it real. I've got nothing but admiration for them."

"We're gonna do a single shot on Paul," conveys Gareth to the Ood trio, "just to get over the fact that your red-eyes will never switch off in absolute synch."

"That's good money," says Graeme, shortly. "I absolutely love it."

During each take involving Ood Sigma, Pete Hawkins stands nearby with a remote control, making Sigma's animatronic head twitch and emote. So what's the secret of successful Ood control, Pete?

"Don't make them blink too much, but also make them blink enough! I have to be conscious of things like making Sigma blink when he's talking, because the camera is more likely to be on him in the edit. I always try to make him blink in the same parts of speech, too, with the edit in mind. He automatically blinks twice each time – that was a decision made early on. It looks slightly different."

Later, Catherine's young daughter Erin visits the set and is thankfully delighted, rather than petrified, to see an Ood standing nearby. She waves at the Ood… and it waves back. Cutest moment ever? You bet.

Planet of the Ood is awash with great moments. Russell describes his own favourite as, "Quite simply, at the end, when the Doctor turns the Circle off, and the song soars up; I think the look on Donna's face says it all. Her joy. That sums up the story, and it sums up Donna, for me, and why the Doctor likes her so much. When I get a favourite bit, I'm still as much a fanboy as ever, and I play that scene again and again. And the final five minutes of this episode, all the way up to the final DoctorDonna dialogue… well, I think I've watched it about 50 times!"

"The song is a beautiful idea," nods Tim. "The way they communicate and the effect it has on other alien races, including humans. The Ood have no ambition. And obviously, creatures who have no ambition are easily preyed upon. But it's kind of interesting that they have this power which is based on them being one organism. I think there's a communist plot going on in the writing!"

"Naturally," says Adrian, "I love it when Ryder reveals himself at the end, in a kind of *Scooby Doo* moment, then gets thrown into the brain. He should've kept quiet! But that's going on my show-reel, for sure!"

"I don't think my death was terribly convincing," Ayesha laughs. "But I've done it now, so there you go! And it's still my favourite moment. I've never managed to die in anything, and have always wanted to. But it's never happened – I've always played nice people, where the worst thing that happens to them is getting divorced! So death-by-Ood is excellent!"

"My own favourite moment," says Keith, "has to be the scene where Halpen turns into an Ood. Yuck! It's shocking and horrific – and just so right! How better to get your own back on your enemy than by turning him into your own likeness. Serves him right! What a perfect punishment. I think he had a lucky escape. Most of the humans died. At least he lived! Especially considering what he put the Ood through and how he was prepared to wipe out an entire race just to save his own skin."

The big Halpen/Ood twist has to rank among *Doctor Who*'s most surprising and ingenious reversals. Did champagne corks pop when that little gem was devised?

ODD FOR THOUGHT…

We went snooping around *Planet of the Ood*'s set, and discovered things about them which will never show up on camera. Here are some facts…

■ Ood Sigma's belt doesn't really carry liquid in that front pouch. "Round the back is a water reservoir," reveals Paul Kasey, "As I fill the shot glass there's only enough in there to fill the glass, so I can't flood the set!"

■ Consumer-targeted information on Halpen's desk includes a leaflet titled *Looking After Your Ood*. 'This leaflet explains how to take care of your Ood,' it says, 'so he remains healthy and able.'

■ Buy 10 Ood from Ood Operations, and you receive a 15% discount.

■ Ood Operations readily supplies 'signs, to place around your home, which the Ood will find helpful when you are not around'.

■ Various types of Ood are available. The Personal Trainer Ood, 'has complete anatomical and physiological understanding of over 67,000 species and sub-species.' Opt for a Pilot Ood, on the other hand, and you're buying a creature with, 'complete training in vehicle wrangling with over 100,000 simulated man hours at the helm.' We'll take five Trainers and five Pilots, please…

"Champagne?" gasps Keith. "During working hours? We're professionals. We ate loads of chocolate instead."

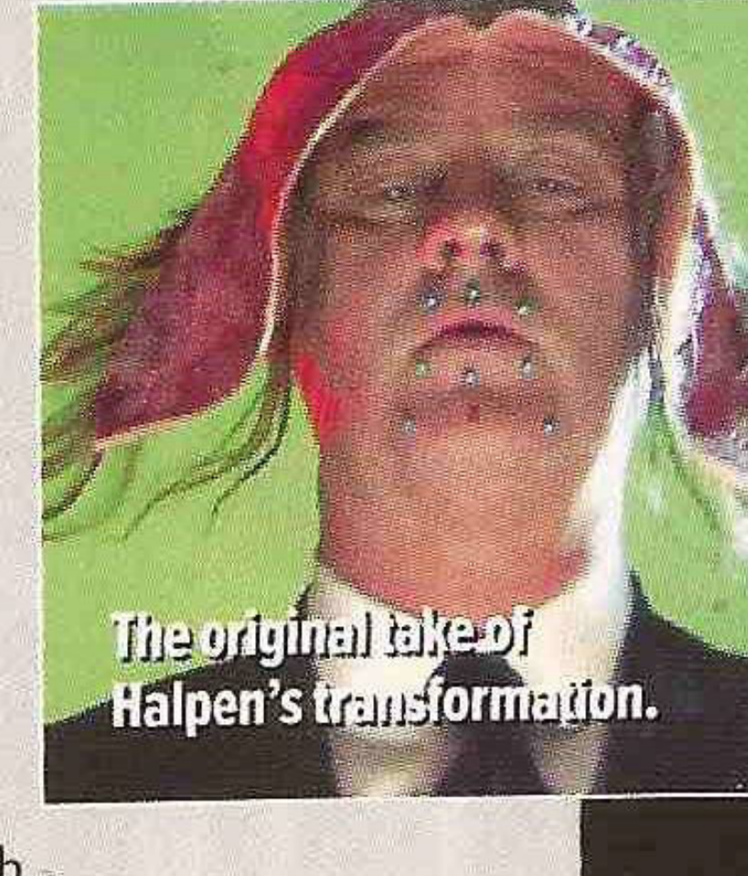
"I think that idea was always there from the start," says Russell. "I seem to remember it was part of the whole initial premise."

"We all said something appreciative at that meeting, like 'Oooooooh!'," smiles Keith. "It was just the right thing to do. Make him an Ood! Ha! I went a bit over the top at the next draft. I had Halpen shedding hair all over the place like a nervous cat and ending up gloved, bandaged and wearing a hat and sunglasses like Claude Raines in *The Invisible Man*. Russell said 'Keith Temple, what are you doing? No, no, no!' He was right of course. Subtlety's the word. And a word I'm a stranger to!"

"It's a brilliant idea," says Tim, "for my character to be punished by being made into a nicer creature."

Did Tim play Halpen as if he has an Ood growing inside him? "No, not really," he says. "Towards the end, before the change happens, you have to play that there is something physically happening to him, but the audience should be thinking, 'What's wrong with him?' If they're thinking, "He's changing into an Ood,' then that's not ideal, really!"

"We took more care with that transformation, than any other effect we've ever shot," admits Russell. "It's so strong, and so powerful, that we had a real responsibility not to disturb the viewer. We were very strict about including no blood, and keeping the sound FX within limits. But at the same time, we had to keep what was happening *clear*, so we actually reshot the tentacle-drop, cos the first version was shot from an angle which made the action vague. I think the whole sequence is made safe by the sheer bizarreness of the image – *Doctor Who* is always so bizarre, isn't it? And again, Donna guides us through, as our eyes and ears, cos she's just so boggled by the whole thing! Catherine's performance really helps to guide viewers through the transformation."



The original take of Halpen's transformation.

"When I met Tim McInnerny on set," says Keith, "he was walking around with a nasty split in his head, courtesy of make-up. Put me right off my lunch."

So will *Planet of the Ood* prove to be the species' swansong? David Tennant, for one, would be happy to see them back.

"Even at the end of this latest story," he frowns, "once they're free and they're all living happily ever after, you have to wonder… what is life like on that planet? Do they all stand there with their brains out, singing to each other? It still seems enigmatic and different and properly alien. Who knows? Maybe there *is* another story in there…"

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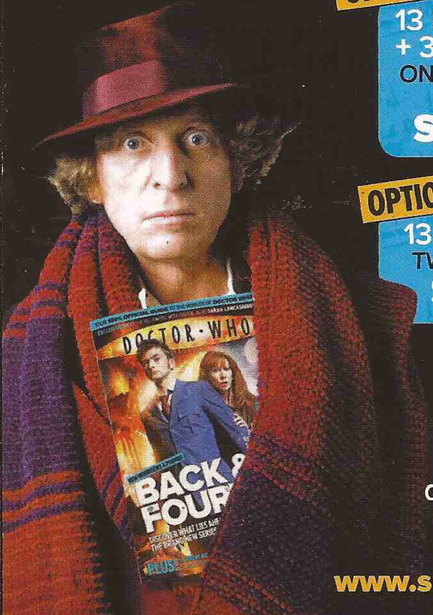

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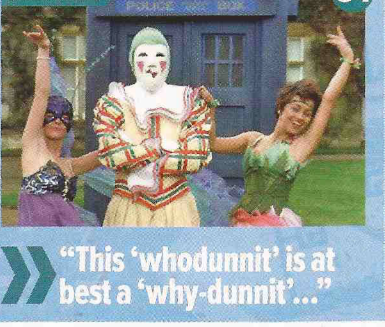

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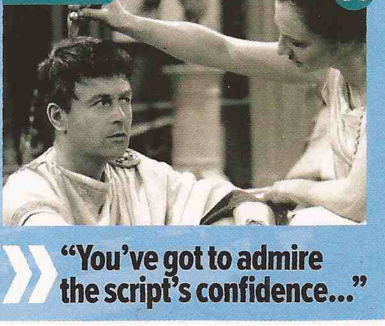


» "You've got to admire the script's confidence..."

THE DWM REVIEW

All the latest television episodes reviewed...

John Smith (Health and Safety) has an unusual problem...

Partners in Crime

BBC One 5 April 2008
Starring David Tennant, Catherine Tate, Billie Piper, Sarah Lancashire, Bernard Cribbins, Jacqueline King, Chandra Ruegg
Writer Russell T Davies **Director** James Strong

FOR ONCE, THE NEW SERIES OF *DOCTOR WHO* hasn't started at Easter, but you'd be forgiven for thinking it had been planned for Christmas, because *Partners in Crime* is more suggestive of *Doctor Who*'s festive Specials than of any of the preceding opening nights. It's not that there's a surplus of tinsel, so much as a surfeit of terror. While the episode is undeniably fast-paced and thrilling, it's short on suspense and outright fear.

Donna returns to the TARDIS: "Turn the heating up!"

On reflection, there are sound reasons for emphasising lighter aspects. Viewers who already know they love *Doctor Who* will be watching anyway, and the audience which this first episode needs to cultivate are younger, maybe watching for the first time – casual watchers, who perhaps have followed Catherine Tate from her established setting in the entertainment world. They, certainly, will not have been disappointed.

It's apparent from the outset that this is a proudly comedic piece. Although there's a core of intrigue, as the Doctor and Donna separately infiltrate the corporate headquarters of weight-loss pill peddler Adipose, missing one another by a gnat's whisker time and again, these scenes are primarily an exercise in perfect comic timing. They tantalise not only on this level of high-farce, but also in withholding whether the pair are working together, or even aware of each other's presence.

They aren't, as revealed by their mute lip-read exchange from their separate surveillance points across villainous CEO Miss Foster's office. Perhaps it's the porthole door window that did it, but I couldn't help being reminded of the Martha and the Doctor's soundless parting in *42* or even Lynda with a Y's final moments in *The Parting of the Ways*, both considerably more sombre occasions. Neither made me roar with laughter like this, certainly.

Miss Foster herself is precisely the kind of tongue-in-cheek turn one would depend on from Sarah Lancashire, still best remembered for her similarly multi-layered barmaid Raquel on *Coronation Street* – a character, lest we forget, who has a planet named after her in a *Doctor Who* novel. This self-styled supernanny is more Mary Poppins than Jo Frost – her ascendance to the Adipose ship recalling Julie Andrews' umbrella flight – and the only naughty chair in sight is the one in which investigative journalist Penny is tied. Miss Foster has all the qualities of sinister grown-ups in children's adventure fiction to take her place alongside Sarah Jane's usual boardroom baddies.

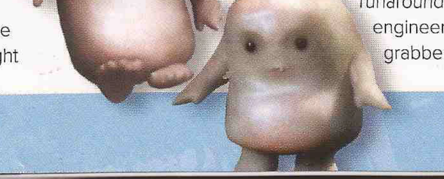
Disney's *Mary Poppins* is one of the better-known early examples of live action and animated characters interacting on screen together, and that is probably the only way to consider the appearance of the infant Adipose themselves. After Jessica Gunning, perfectly cast as the glowing, but still big-boned, embodiment of a weight-watchers' 'after' photograph starts to undergo abdominal oscillations which promise *Torchwood*-style evisceration, the creature to cleanly emerge looks like an advertising character rather than any literal depiction of alien life. *Demon Seed* or *Alien* this is not – and nor should it be.

Partners in Crime maintains the *Doctor Who* tradition of surrounding the science-fiction with believable reactions from three-dimensional onlookers. The pen-portraits of Donna's family – her mother projecting all her own anxieties at having wasted her life on to her daughter, while her grandfather has the perspective to be more patient – are worth a thousand special effects, and I do hope they'll be back for more. While the Tylers and the Jones bred daughters who were, one feels, exceptional achievers for their families, it's easy to believe that Donna carries all her mother's strengths and weaknesses, with a bit of her grandfather's solitary wanderlust. It's a winning combination, and Donna exercises Catherine Tate's range beautifully.

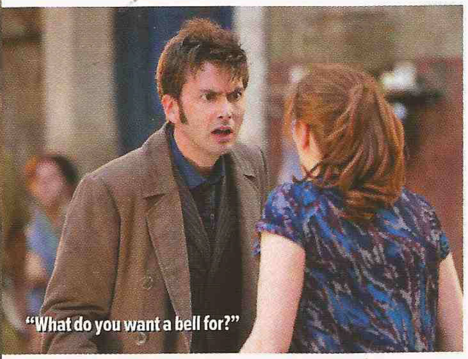
> **'The early scenes are an exercise in perfect comic timing...'**

What differentiates this outing from *Rose* or *Smith and Jones* before it is that neither Rose nor Martha *knew* they were auditioning for the job of companion, whereas Donna's patient wait to catch a ride with the Doctor has more in common with Jack Harkness' vigil leading up to *Utopia*. Never before has a companion turned up with all her own baggage, having carefully considered that joining the Doctor beats anything than terrestrial life has to offer, let alone had time to wave her family goodbye. The Doctor's only misgiving is that she'll want to be more than a mate, which she strenuously denies. Methinks the lady doth protest too much, and the test of this will come in a few weeks' time, when she's got some competition.

This episode is fun – and often very funny – and confirms that Tate's vitality as Donna was no Christmas one-off, her return bringing a welcome feminine complexity to the TARDIS. However, two minutes from the end, *Partners in Crime* takes such an unexpected jump as Billie Piper's Rose turns mutely to camera, before fading away like a Cheshire Cat, that the word 'enigmatic' doesn't begin to cover it. It's a gift to viewers, signalling that this year's story arc is well and truly underway. Between them, the return of both Donna and Rose lift this year's opening night above fluffy runaround to shrewdly-engineered attention-grabber. **DO**



Don't call 'em 'four-eyes'! A member of the Sibylline Sisterhood keeps lookout.



"What do you want a bell for?"

The Fires of Pompeii

BBC One 12 April 2008
Starring David Tennant, Catherine Tate, Peter Capaldi, Tracey Childs, Francois Pandolfo, Francesca Fowler, Phil Davis, Karen Gillan, Phil Cornwell **Writer** James Moran **Director** Colin Teague

IF THIS IS WEEK TWO, THIS MUST BE THE respectful semi-historical adventure. After the standard set in previous years by Charles, Victoria, and Will, Vesuvius has much to live up to. Thankfully, James Moran's début easily maintains this slot's reputation.

The Fires of Pompeii is a snappy piece with characters who are uniformly shrewd, and unafraid to verbally parry with one another, not least the Doctor and Phil Davis' domineering soothsayer, Lucius, who trade classical maxims like poker bids. Davis is one of those performers who you're sure you've seen somewhere, knowing immediately that he must have been seen for every London gangster part since the 1980s. He brings a sense of direct, no-nonsense influence in sharp contrast with the kind of wailing court astrologer often to be found in historical tragedies.

Casting present-day archetypes as their ancient world counterparts was unthinkable the first time *Doctor Who* visited the Roman Empire in 1965AD, when everyone used Received Pronunciation, and even avoided the vernacular, as though trying to sound like the script had been translated from the original Latin. As well as making the characters more engaging for impatient philistines with no time for the classics, such as myself, the more down-to-earth approach enables the main humorous conceit of the episode, one that has served *Blackadder*, *The Hitch-Hikers' Guide to the Galaxy*, and *The Flintstones*: that humanoid people throughout time and space are all really just the same as us.

It's not actually flint stones, but rather marble ones, that put the food on the table for the family of Caecilius (Peter Capaldi), but they are nevertheless still a "Locusts in honey, I'm home", II point IV children kind of household. It's initially hard to untangle Capaldi from his recent triumph as monstrous Malcolm Tucker in *The Thick of It*, but he delivers a sympathetic everyman, underlining the more serious point of the satire, that the thousands of souls lost in Pompeii were real people, and not just the raw material for statues forming a backdrop to Pink Floyd or Frankie Howerd in the 1970s.

It's the Caecilius family's ease of identification that motivates Donna's pleas to the Doctor that he save them from their fate, yielding a two-fold insight into the current crew of the TARDIS. She is principled, to the point that you can imagine her cutting short her own hen night to help a stranger, and having quickly seen that her dream tour of time and space contains more dilemmas each day than she'd encounter in a lifetime in HR or Health and Safety, chooses to intervene, rather than brush them under the carpet. It shows how she's grown, at least from the Doctor's perspective, since he encountered her more single-minded agenda on the day he first met her. If there's one single practical benefit to her being so bloody-minded, this is it.

The other welcome insight comes as the Doctor settles an issue that has vexed commentators on *Doctor Who* for decades – that there actually *are* rules about when he can and cannot divert the flow, either of lava here, or history generally, and on this occasion, he cannot get entangled, lest he make ripples in time. This sets the scene for the dramatic finale in which cataclysmic spectacle is entwined with personal drama, and the historic inevitability of Pompeii's destruction turns from a handicap into a benefit for the story. Catherine Tate's performance as Donna, either pragmatically pressing the plunger that sacrifices the city to save the world, or tearfully gathering up a young child then staring with disbelief as the Doctor abandons their hosts, must swiftly silence any short-sighted cynicism about either the character or performer. She even widens David Tennant's range as the Doctor, giving him, at last, a sparring partner he engages with gloves-off.

Some might feel there is an overabundance of wit, even whimsy here, typified by the running gag that whenever the Doctor or Donna uses a Latin proverb, the locals hear it as Welsh, prompting a "There's lovely" or "Look, you" from Caecilius. I feel it could have gone still further though, and am frankly, disappointed that there is no mention of 'lava bread'. But the laughs are balanced by a rising flow of menace (even if the the fire baddies are very nearly called 'pyro-villains'), from the prematurely-petrified Pompeians, and anime-style Pyroviles. One could no more set a fiction in 79AD Pompeii without it culminating in the eruption, than contemplate a drama set about *SS Titanic* which did not end with the sinking, and this climax meets the obligation magnificently – obviously shying away from depicting any first-hand casualties, but showing the eruption in glorious CGI panorama, and then bettering this with the biblical darkened skies as the survivors look down of the city.

The Fires of Pompeii shows off its budget, the borrowed standing sets from *Rome* and blending perfectly, thanks to persuasive Mediterranean studio lighting with the domestic interiors, and bringing the series nearer to big-screen cinema than ever before.

I foresee a bright future for the Doctor and Donna.

X out of X. **DO**

> **'The cataclysmic spectacle is entwined with personal drama...'**

Captain Jack is told of his gruesome fate by Spike off of *Angel*.

Torchwood Series Two

BBC Two/Three 5 March-4 April 2008

Starring John Barrowman, Eve Myles, Burn Gorman, Naoko Mori, Gareth David-Lloyd, Kai Owen, Freema Agyeman, James Marsters

Ep 8 *A Day in the Death* **Writer** Joseph Lidster **Director** Andy Goddard **Ep 9** *Something Borrowed* **Writer** Phil Ford **Director** Ashley Way

Ep 10 *From out of the Rain* **Writer** Peter J Hammond **Director** Jonathan Fox Bassett **Ep 11** *Adrift* **Writer** Chris Chibnall **Director** Mark Everest

Ep 12 *Fragments* **Writer** Chris Chibnall **Director** Jonathan Fox Bassett **Ep 13** *Exit Wounds* **Writer** Chris Chibnall **Director** Ashley Way

RATHER CRUELLY, IN ANTICIPATION OF THIS second series of *Torchwood*, I quipped "They Keep Making *Torchwood*," alluding to one first season episode in particular, and also in general to my feeling that the first season had been misjudged in many ways. Having been greatly reassured by the first half of Series Two, would I be disappointed by the remaining sextet? Read the words which are printed below these ones, and find out.

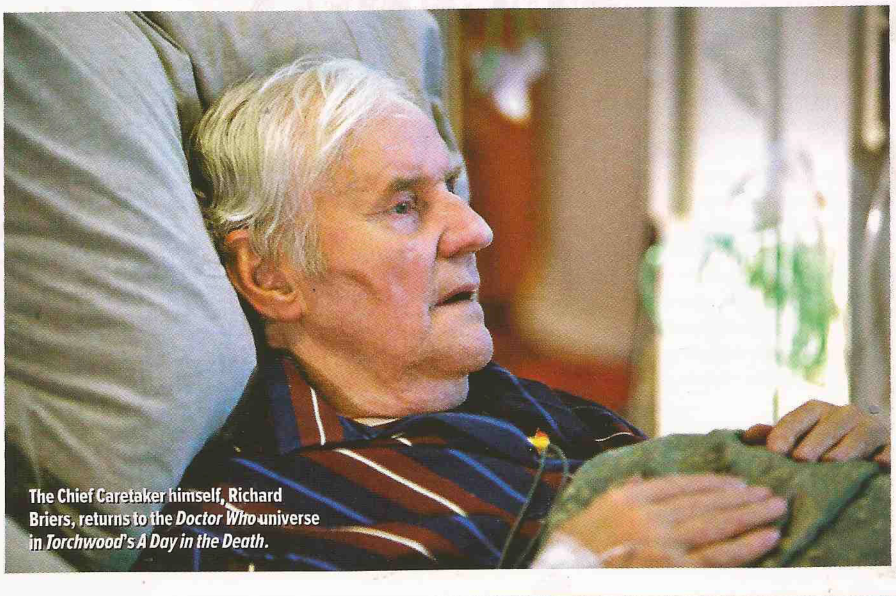
Anyone who has read Nick Hornby's *Long Way Down*, will have been reminded of it by the opening of Joseph Lidster's *A Day In The Death*. But where Hornby's loose band of would-be suicides eventually form a self-help collective like that in *Doctor Who*'s *Love & Monsters*, Owen Harper and rooftop-sharer Maggie enter a more focused exploration of what happens in the days after part of you is taken away.

Maggie's stalled journey through grief and healing provides a fixed pivot for Owen to swivel around, from his impotent fury over losing control of both his vital signs and sense of purpose in Torchwood, to a steady, reconciled state. By the end of the episode, he's shown to have demonstrated he still has a role, and that although his life may have been diminished, every last second is worth clinging on to. The demise of Richard Briers' Parker shows the converse – what happens when you lose belief in what's keeping you going. What could have been a mawkish exercise in healing is instead both diverting in its own right, thanks to the flashback technique, and a strong resolution to Owen's immediate story. All that's missing is a proper role for Martha Jones, who leaves the Hub uncharacteristically quietly.

Something Borrowed provides a complete contrast, as Phil Ford provides a riotous play about a wedding, celebrating the diverse cross-section of attendees that make them such a rich source for farce. Weddings are a time when worlds collide, the only party you ever hold at which those who know all your different aspects ever see you at once. Having set up the premise – that Gwen is carrying the spawn of a shape-shifting alien that needs to harvest it from her – the story tells itself, and bumps along effortlessly.

The alien facilitates otherwise unimaginable moments, first as a truly femme fatale ensnares that most repulsive of parasites, the wedding DJ (oh, how I cheered); then allowing Gwen to play out her submerged feelings for Jack before he transmutes; and finally as Rhys, the eye of the storm, sets about his mother-in-law to-be (Nerys Hughes) with a chainsaw. The shape-shifter, in fact, embodies what this episode is – catharsis incarnate.

By this point, this series of *Torchwood* seems capable of embracing many styles and benefiting from the change of tone and emphasis they bring.



The Chief Caretaker himself, Richard Briers, returns to the *Doctor Who* universe in *Torchwood*'s *A Day in the Death*.

Jack discovers an astoundingly rare print of *The Feast of Steven*.

> **'*Torchwood* centres on a man whose relationship with time and mortality separate him from everyone else...'**

Undoubtedly, the most distinctive episode comes next, as Peter J Hammond's *From out of the Rain* stretches the format in many dimensions. Like his other work, it creates impact from eerie images rather than tangible story developments that can be anticipated or analysed. The escape of the pathological carnival performers from historical documentary reels is undoubtedly memorable, but seems more overtly magical than the technological world of Torchwood. This difference is superficial, however. Are the night travellers really any different to the spells, potions and magic doorways deployed by Torchwood? No, the difference is that they are not glibly dealt with using dialogue that does little more that give them a name. What's different is that they're left deliberately unexplained, and it's this alone that can jar.

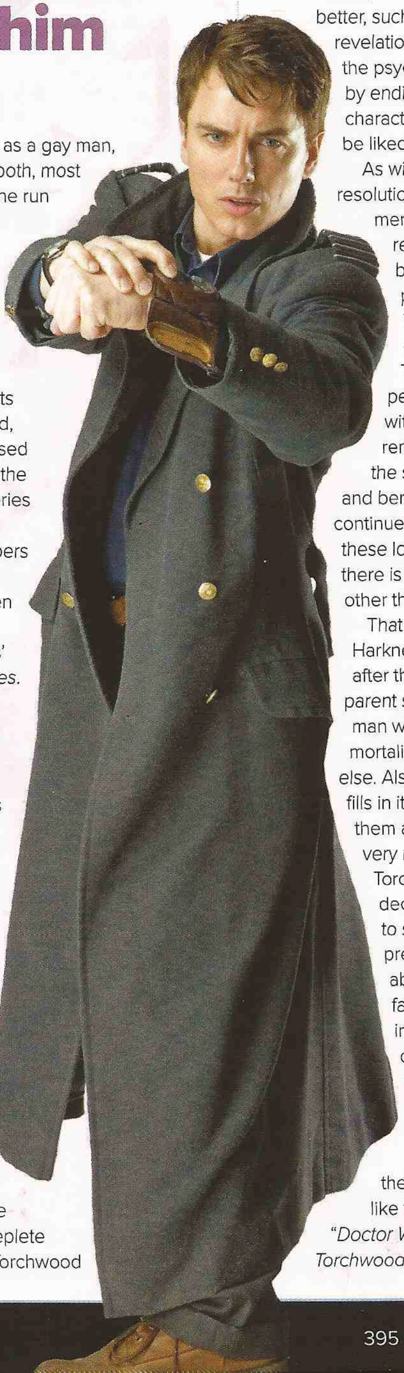
The most significant dimension that this episode stretches is time, luxuriating in atmospheric, often wordless sequences in which the travellers explore locations like the beautiful derelict lido. One gets used to this, so much so that this mood feels betrayed by the return to *Torchwood*'s normal rush-to-fix operational style later on, rather than the other way round.

Adrift, next, adopts the series' recurrent theme of loss, and how individuals cope with it. Upon inspection, this is a barely-credible storyline, with mass disappearances from Cardiff uncorrelated until Gwen and former colleague PC Andy adopt one case and discover the rest, and Jack successfully maintaining a secret care facility for damaged abductees in Cardiff Bay. It's papered over, mostly successfully, by concentrating on the emotional impact of these events. Ruth Jones gives an effortlessly believable turn as Nikki, the victim's mother, at first eking out a morsel of hope to sustain a meaningful existence, and then finally giving in to grief as the box is opened, and she understands the non-negotiable extent of her loss.

With Jack the hidden antagonist, Gwen's confidante is the aforementioned Andy. Tom Price fills him out noticeably from his previous handful of appearances, showing him as a slightly neurotic devotee of Gwen. Despite being presumably neither, he comes across as a gay man, henpecked husband, or both, most entertainingly. Long may he run after her coattails.

Fragments is an episode to especially reward regular viewers. If looked at cynically, it's a never-before-seen clip-show, which in the series present only depicts the team being ambushed, which could have comprised the pre-titles prologue of the following episode. In a series of undeniably *Lost*-style flashbacks, each remembers his or her induction to Torchwood, save for Gwen of course, making this a complement to the series' début, *Everything Changes*. The four sub-stories are each made compelling, by filling in blanks about their protagonists that underline their characters and behaviours in the series' now. Yes, just like *Lost*.

Torchwood's previous coyness about alluding to the Doctor and any events experienced in *Doctor Who* by Jack or Martha is shattered as Jack is tortured by bad-old-days Torchwood, and the feint path that led from his resurrection in *The Parting of the Ways* to his reappearance in *Everything Changes*, replete with self-recruited rebel Torchwood faction, is inked-in indelibly. Less of a mystery has been knowing what led Toshiko, Ianto, and Owen to Jack's door, but their stories show us along the way, how UNIT is less humane than it appeared under Lethbridge-Stewart, where the Hub's Pterodactyl came from, and how Owen became so emotionally damaged. The sequence in the operating theatre as poisoned surgeons lie prostrate around a table containing the body of Owen's fiancée, cranium open, and exposed brain supporting twitching alien starfish, is I think the most unexpectedly disturbing thing I've seen on television since Keith Chegwin's *Naked Jungle*.



Exit Wounds maintains the pace of the previous episode, indicating that writer Chris Chibnall is at his best when on the move, hopping from set-piece to set-piece as here and in *Fragments*, rather than exploring a situation exhaustively. There are elements in *Exit Wounds* that simply don't make sense, such as why Gwen is lauded for heroism when all she has done is advise her former police colleagues of their glaringly obvious priorities in the wake of Cardiff's bomb attacks, or why on Earth a nuclear power station would be controlled from a single, vulnerable, remote data centre. It gets away with these lapses in two ways; by skipping, as mentioned, to another set-up that might work better, such as Jack's family problem, or the revelation that Captain John is not quite the psychopath that he first appears; and by ending with the surprise death of two characters that have been well set up to be liked and understood.

As with Nikki in *Adrift*, Jack seeks a resolution to the loss of a close family member, and only when it happens, realises that he would have been better off unreconciled – the price of knowing is too great.

The series ends with a kind of closure, as the wounded players, Tosh and Owen, achieve a kind of peace with one another, and closes with the impact of their loss on their remaining fellows. If the theme of the series has been loss, separation, and bereavement, and how we learn to continue after it, its final message is that these losses will keep occurring, and there is no final hiding place from them other than death itself.

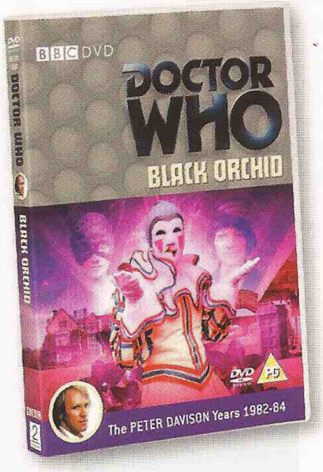
That option, of course, is denied Jack Harkness, who we know far better after these 13 episodes. As with its parent series, *Torchwood* centres on a man whose relationship with time and mortality separates him from everyone else. Also like *Doctor Who*, *Torchwood* fills in its mysteries gradually, making them all the more exciting. It's been very rewarding to catch glimpses of Torchwood and its staff over the decades past, and just as rewarding to see the supporting players in the present filled out. Learning more about Rhys and Andy, their jobs, families, and feelings, is just as important to making *Torchwood* compelling, as learning how many times Jack has threaded though the twentieth century, or where the Weevils come from.

The more I see of this series, the more I like it. It may be nothing like the quickly denied claim of "*Doctor Who* for grown-ups", but in 2008, *Torchwood* is certainly grown up. **DO**

THE DWM REVIEW

All the latest *Doctor Who* DVDs, books and CDs reviewed...

Black Orchid



DVD 2entertain
Starring Peter Davison **Writer** Terence Dudley
Director Ron Jones **RRP** £12.99

SOMEHOW, IT SEEMS CALLOUS TO give *Black Orchid* a bad review – like kicking a puppy. On asking friends what they think of the story, one said, "It's just a bit of fun!" Another: "Oh, it's sweet... It's harmless." But when we factor in that *Black Orchid* is, frankly, a very poor piece of television, then something strange is happening. Why is everyone so forgiving?

Here's a theory: it's two episodes of *Doctor Who* that won't embarrass us in front of our mums. It has 'mum-friendly' things in it, like frocks and dancing, rather than a giant fuchsia snake or Anthony Ainley, and nobody says "I know so little about telebiogenesis" or "I wouldn't dream of interfering with your Monopticons."

It may sound sane and look pretty (and even prettier today after a spiffing restoration job) but *Black Orchid* is as insubstantial as smoke. This 50 minutes of froth, often described a 'country house whodunnit', is, at best, as 'why-dunnit'. After all, it's not as if we're offered a range of suspects for the crimes at Dalton Hall. From scene one we know the murderer is an attic-dwelling heavy breather in turn-ups and tank top. The story unfolds – well, falls open – with little involvement required from the Doctor and friends, or demanded of the audience. But look! Fancy dress! And what a lovely staircase!

The first episode is outrageously padded with an epic cricket montage that feels as a long as a three-day test. (How much more fun would it have been if our hero, for all his bluster and cricket fetish outfit, proved to be *rubbish* at the game?) And even when the Doctor attempts to join the plot, he can't seem to find it – instead spending 15 minutes opening and closing doors in a hallway while the storyline is busy stealing his clothes downstairs. Meanwhile, Adric is told he's a pig for eating spring onions, Nyssa finds she has a twin even more fragile and tremulous than her, and Tegan dulls the pain by ordering a large vodka and orange – at lunchtime – before flirting with a man twice her age. (It's probably this sort of behaviour that gets her sacked from Air Australia. You can't carry on like that in Premium Economy.)

In deference to younger fans, it would be churlish to reveal the true nature of the killer here. Suffice to say, even his given motivation – insanity – is unconvincing. Our fiend plots a route through secret passages, steals a disguise, dances a foxtrot and throttles a footman, before ultimately returning his costume, neatly folded, and retiring to his room. Unless obsessive-compulsive disorder is an accepted symptom of his homicidal psychosis, there's no way this killer will cop a plea of insanity, however eccentric his home life might be.

After a nice drive around the county, the story mooches towards a conclusion, where the Doctor's recklessness endangers more lives ("What will he do when he finds out he's got the wrong girl?" he wails. 30 seconds later... "That isn't Ann!"). Cleverly, the director tries to distract us from this misfiring climax with some entirely offensive incidental music, which sounds like composer Roger Limb left his cat to walk up and down on his synthesizer keyboard. Or Roger Limb was left to walk up and down on his cat.

With musical matters in mind, here's an idea for 2entertain: In the same way some DVDs offer alternative special effects to replace originals that are now

> **'It may look pretty, but *Black Orchid* is as insubstantial as smoke.'**

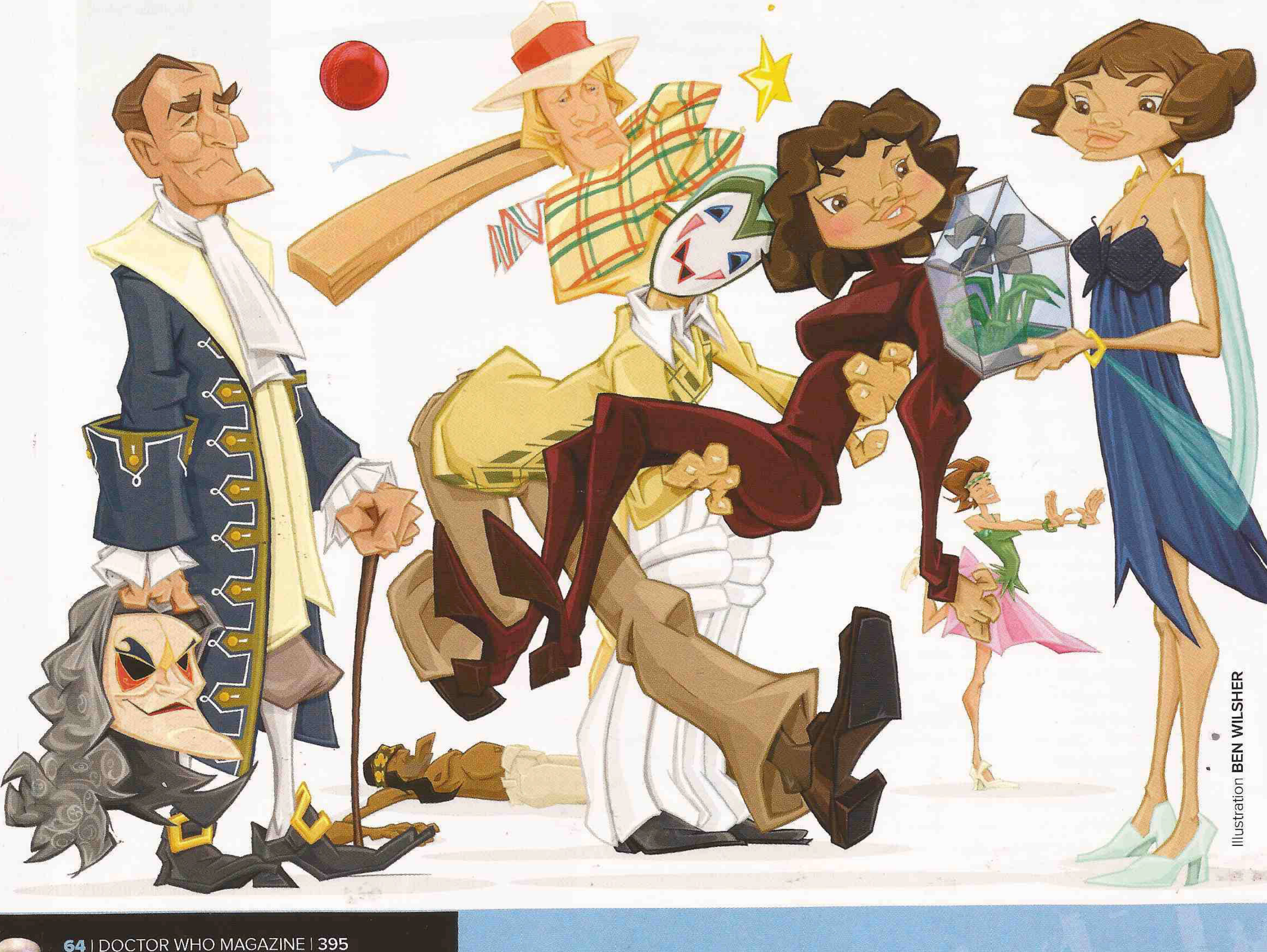


Illustration BEN WILSHER

deemed too humiliating to show our friends, how about an Alternative Score on a future release? Perhaps to replace some truly excruciating racket, like that on *Four to Doomsday* or *Terminus*? It would be a fascinating experiment to see how the mood of a familiar adventure can change with its score, and how a 1980s *Doctor Who* soundtrack can be improved by the addition of elements once considered worthless, such as melody, harmony or musical instruments.

Did the TARDIS crew go to the funeral dressed like that?!

» DVD Extras

Although this is priced as one of the range's 'no frills' releases, it still fields a generous range of extras, with the highlight being an enormously entertaining commentary. Peter Davison is the king of commentaries, and here he's teamed with all three of his companions. And what fun! While Sarah Sutton has some happy memories of *Black Orchid*, her colleagues hate it with a passion, Davison most of all. The points he makes about the flaws in the production are perceptive, profound, and suggest that even in his youth he was more TV literate than either scriptwriter Terence Dudley or director Ron Jones. The commentary is also full of small, guilty pleasures – "Look at me!" chirps Janet Fielding. "I'm freezing my bazoolas off!" – but most fun comes from trying to spot the moment where Davison, Fielding and Sutton finally get sick of having to listen to Matthew Waterhouse. My guess? "I love her scarf," says Waterhouse of Lady Cranleigh. "It's quite colourful, isn't it?" A long silence, then Davison: "Hmm."

There's no 'talking heads' documentary covering the production of the story, but Richard Bignell does deliver one of his *Now and Then* tours of the *Black Orchid* filming locations. While Richard's attention to detail is laudable, the problem is that the sites used in 1982 were chosen because they still looked like they did in the 1920s. And today, well... they still look like they did in the 1920s. A cross-fade of Quainton Road station 'Then' and 'Now' just shows the TARDIS prop disappearing, like some shonky roll-back-and-mix. And as proof that there's such a thing as *too much* detail, even in a fan production, the voiceover reels off a long list of locations were considered for the story, but not ultimately used – an entirely useless catalogue that only serves to take us all a minute closer to our own deaths. However, if you like that sort of thing, here are some *other* locations that weren't used for *Black Orchid*: my house, your house, my mum's house, the house next door to my mum's house... Oh, and several others.

Also offering little new insight are a half-dozen deleted scenes, featuring some driving, a close-up of a Brazilian, the Doctor opening yet another door, and the news that someone has received a phone call. (I won't reveal who, to maintain the suspense.) In addition, Nyssa and Ann perform a particularly annoying dance, which shows that the 'double' was a good four inches taller than Sarah Sutton. Couldn't they have dug a little trench for her to stand in? The director should have done it – he obviously wasn't busy.

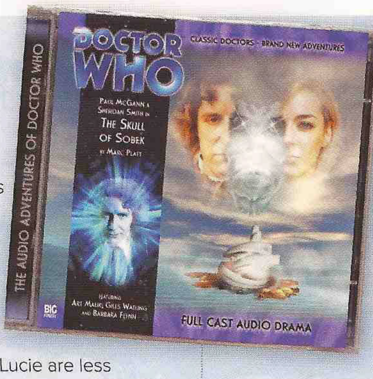
The BBC archive provides a 1982 clip from *Points of View*. "Please can we have more monsters and fewer girls?" asks viewer Robert Moore of Hampshire. Host Barry Took infers that Robert's feelings will change as he grows up. Personally, I wouldn't bet on that. There's also a *Blue Peter* film report from Berman's and Nathan's costumiers, which starts sensibly enough, turns insane, and just happens to include a clip from *Black Orchid*. But be warned... it also offers up troubling footage of presenter Simon Groom in his underpants. Not for the faint-hearted.

The final gem on this disc is another instalment of Marcus Hearn's *Stripped for Action* history of the *Doctor Who* comic strip – here remembering the superb Fifth Doctor stories from this very journal. These epic, Romantic adventures had a profound effect upon the early development of this reviewer – though perhaps not as much as that Simon Groom footage – and it's a treat to see artist Dave Gibbons and editor Alan McKenzie discuss their work. Sadly, there's no sign of Steve Parkhouse – one of *Doctor Who*'s most creative and influential writers, working in any medium. I hope the production team resorts to blackmail, bribery or kidnap for the Sixth Doctor instalment, where Parkhouse's involvement is simply essential. **GG**

» The Skull of Sobek

Audio Drama Big Finish

Starring Paul McGann, Sheridan Smith, Art Malik, Barbara Flynn **Written by** Marc Platt **RRP** £10.99


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Paul McGann & Sheridan Smith in
The Skull of Sobek
by Marc Platt
THE AUDIO ADVENTURES OF DOCTOR WHO
featuring Art Malik, Giles Watling and Barbara Flynn
BIG FINISH
FULL CAST AUDIO DRAMA

THEMES OF SYMMETRY AND balance recur through this latest Eighth Doctor play, from the perfect sand dunes of the blue desert, to the deliberately flawed lines of the Sanctuary of Imperfect Symmetry. However, even here there is balance between the anxious Abbot Absolute and the calculating Sister Chalice – each responsible for the souls of their followers, and both in thrall to something sinister lurking in the Sanctuary's heart.

The play gets off to a shaky start as a hapless extra is picked off by something horrid lurking in the waters of the Sanctuary's great new hall. There's a distinct improvement once the TARDIS arrives, and the Doctor and Lucie encounter the Abbot and the Sister, largely thanks to a couple of perfectly judged performances from Art Malik and Barbara Flynn, making the most of their all-too-brief roles. They're a very attractive double act, with the Sister's icy charm and cool-headed focus contrasting with (and balancing out) the Abbot's jumpiness.

The Doctor and Lucie are less successful, for the most part more subdued than they have been of late. And while in Lucie's case this might be understandable (given her aversion to the crocodilian monsters featured in the story), even the Doctor seems oppressed by the peculiar atmosphere. Plus, there's a sneaking suspicion that this story would more comfortably suit the Seventh Doctor and Ace given that the Eighth Doctor has not previously shown much inclination to force his companions to face up to their fears, ready or not. Even the trap that the Doctor falls into following his literal defenestration is exactly the kind of off-handed bargain that the Seventh Doctor would make as a convenience, and which later comes back to bite him.

That said, Platt is a skilful writer, and once he starts to pull his plot threads together, there's a sort of relentless inevitability about the fate of the characters which makes for compulsive listening. There's also a genuinely chilling moment – when Lucie descends into the dark pool at the heart of the Sanctuary, and surrenders herself to something terrible – where writing, acting and sound design come together perfectly.

This is a sophisticated story, but there nevertheless remains the feeling that for all Platt's compelling imagery and some standout moments, *The Skull of Sobek* fails to balance style and substance as well as it should have done. **MM**

» The Romans

Soundtrack CD BBC Audio
Written by Dennis Spooner
RRP £13.99

WELL, WHAT A DECADENT LOT our early TARDIS crew turn out to be. One whiff of the Roman high life and they chuck all their travelling in for lazing about, gorging on huge meals and drinking wine. No wonder new companion Vicki jumps at the Doctor's sudden decision to visit Rome. Promised the universe, she's spent the last month togged up in a toga with only Ian Chesterton's Julius Caesar impressions for entertainment.

You've got to admire the confidence of Dennis Spooner's script. Deciding *Doctor Who* should do a comedy, he doesn't just pepper the dialogue with a few jokes, but at times heads full tilt into the bawdy excesses of knockabout farce. The plot, such as it is, sees the Doctor mistaken for a famous musician and Ian and Barbara sold as slaves. The TARDIS crew all end up running around the corridors of Emperor Nero's villa, never knowing their friends were ever there.

For a first attempt at being funny, this isn't at all bad. Derek Francis makes the most of a spoilt and lecherous Nero, and although audio isn't a natural home for slapstick fights, William Russell's linking narration describes them well enough to keep them entertaining. However, the second part, *All Roads Lead to Rome*, comes close to shooting the whole exercise in the foot when it plays Ian and Barbara's predicament straight.

So, apart from giving us a lusty Nero chasing Barbara and the Doctor in a silent lyre-playing contest, what has *The Romans* ever done for us? Well, it's inspired a new approach to bonus material – in this case, archive radio interviews: two re-evaluating Nero's historical reputation, and another with William Hartnell's granddaughter Jessica Carney on her Hartnell biography *Who's There?*. With the latter focusing on the actor's love for comedy it makes it all the more appropriate for this Roman romp. **VB**

WHO ON EARTH IS...

Meet the Doctor's original feisty red-haired companion. Here's the unforgettable Leela...

Louise Jameson

Hello, Louise. After three decades, do you ever get fed up of talking about *Doctor Who*?
"It depends very much on the interviewer."

Oh dear.
"No pressure, love."

This interview is to plug the DVD release of [1978's] *The Invasion of Time*. When you're asked about individual stories, what comes to mind first: what was going on in front of the cameras or what was happening behind the scenes?
"The first thing is the writing, for me, and my connection with the script. Then comes the gossip. The costumes and the sets probably come third."

How would you rate *The Invasion of Time*?
"I think the story itself was very weak. Well, given that it was my last one."

Leela's departure is a *bit* sudden...
"In a hugely flattering way, they thought that they could change my mind and persuade me to stay. The night before we recorded the last scene, Graham [Williams, the producer] told me, 'You could run into the TARDIS at the end. We could rewrite it overnight.' Bless him. But I'd already accepted Portia in *The Merchant of Venice* at the Bristol Old Vic, and it's no secret that Tom [Baker] and I had a tense relationship."

It was tense because...?
"If you print this, I'd like you to say that I have huge respect for Tom. I think he's an absolutely major talent, and his love for the show is unquestionable. As long as that goes in... well, I felt that he was very competitive. He wanted to get between me and the camera at every opportunity. That's not the way I work. I work from a Stanislavski basis. You work from the script, you take care of your fellow actors, and you trust that the camera will find you. I don't think Tom had that maturity. I never felt that we worked as a team. We could have been quite formidable."

Maybe he felt threatened?
"By me? I don't think so. I was in awe of him. He just wanted his own way all the time, but we all know that people who are that dominant are very insecure."

Did the stress ever detract from the enjoyment of making *Doctor Who*?
"Well, I got quite ill. I got glandular fever in the middle of it. Illness stems from anxiety. I think I got quite neurotic about the whole thing. Plus, I have an allergy to dry ice. Every time I do panto, my glands swell up and I lose my voice. Everyone goes, 'No, no, it's hypoallergenic.' But they lie! As allergies go, it's a bad one for *Doctor Who*."

So your decision to quit was down to a combination of Tom Baker and dry ice?
"THAT'S TRUE! Well, and Portia. The decision I regret is, I was asked to come back for a season and do the changeover from Tom to Peter [Davison], but I said that I'd only do two stories, Tom's last and Peter's first, so it never happened. I would jump at an opportunity like that now."

The fabulous Louise Jameson, sans leathers. © Rex

In the light of *Doctor Who*'s current success?
"Yes, and because I didn't know Peter then, and now I know how lovely he is."

Have you ever fallen in love with someone as quickly as Leela falls for Commander Andred?
"Yes. [Thinks] You know they say that you can decide whether you want to buy a house in eight seconds? Well, I think you can fall in love with someone in about the same time. Don't you?"

I'd say three seconds, maybe longer if it's a phone interview. Put these in order of preference: Tom Baker, Colin Baker, Danny Baker.
"I adore Colin. He's one of my best friends. I'll embarrass myself here, but who's Danny Baker?

He's a comedian and radio presenter.
"Gorgeous? Or am I thinking of someone else?"

> **"I never felt that Tom and I worked as a team. We could have been quite formidable!"**

You're thinking of someone else. Now then, Sontarans. What did you make of them in *The Invasion of Time*?
"It was hard to take them seriously. We'd have a quiet giggle about all the monsters. Sometimes not so quiet. However, it's your job as an actor to at least *pretend* that you're scared – so that the audience believes in them."

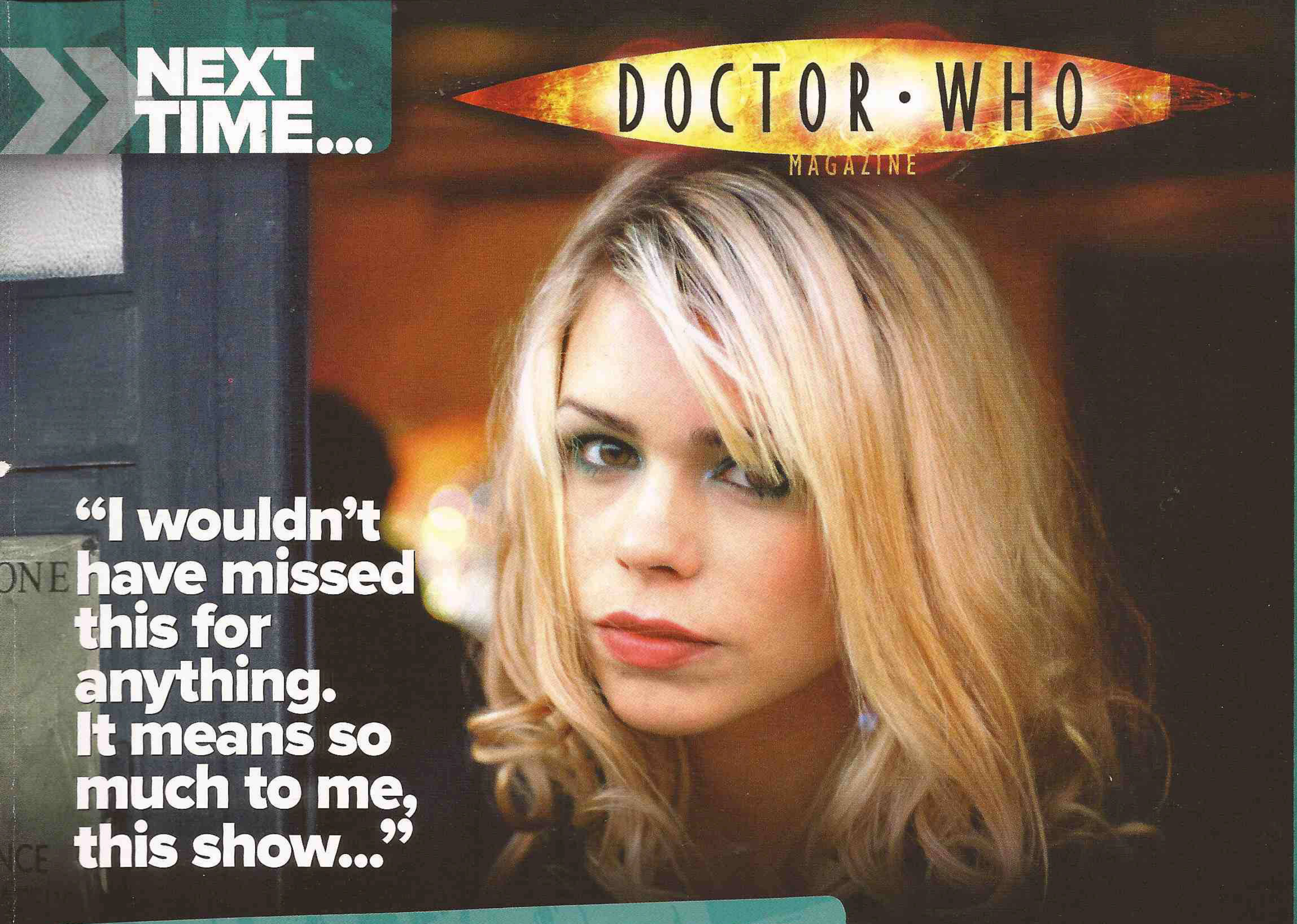
Do you have a message for DWM readers?
"Yes. Thank you. That's my message. Thank you for being bloody loyal over the years. You've been a lifeline."

Louise Jameson was talking to Ben Cook. The Invasion of Time *is out on DVD from 5 May. Check out Louise's website: www.louisejameson.com*

NEXT ISSUE: *Skins* star **JOE DEMPSIE** on guns and drugs

NEXT TIME...

DOCTOR • WHO
MAGAZINE



> **"I wouldn't have missed this for anything. It means so much to me, this show..."**

BILLIE PIPER INTERVIEWED!

She was left on a beach in a parallel world, and was last seen a few weeks ago, loitering near a bin in West London. Yes, ladies and gents, Rose Tyler is back! **DWM** caught up with actress **Billie Piper** for an EXCLUSIVE chat about why she's returned...

TWO MINUTES TO MIDNIGHT!

The Doctor is stuck on an alien leisure planet in *Midnight*, while Donna meets a blonde stranger in *Turn Left*. Find out more about these two new *Doctor Who* adventures in our exclusive preview features...

THE STING IN THE TALE!

The Unicorn and the Wasp offers up murder, mystery, mayhem – and a great big Wasp! **DWM** was invited to Eddison Hall, and we suspect Professor Peach, in the library, with the lead piping. Although Doctor Who and Agatha Christie may have other ideas...

UNIT VS THE SONTARANS!

Who's better – UNIT or the Sontarans? There's only one way to find out! *FIIIIIGHT!!!* **DWM** was behind the scenes of the epic battle between the boys in black and our potato-headed friends, to find out what happened!

SILENCE, GENTLEMEN

We chat to Steve Pemberton of comedy troupe The League of Gentlemen – and guest star of the new two part story, *Silence in the Library/ Forest of the Dead* – to find out what's lurking in the shadows...

FOOD FOR THOUGHT

The Time Team continue their quest to watch every episode of *Doctor Who* in order, from the start! Next month, Clay, Jac, Richard and Peter reach the end of Colin Baker's first series as the Doctor – as they watch *Revelation of the Daleks*...

ISLAND OF TERROR!

Okay, if you haven't read this issue's comic strip, we're not going to spoil it for you here. Turn back to page 35 now! Suffice it to say that Part 2 of *The Widow's Curse* is unmissable! Make sure you're back here to find out what's really afoot on the island of Shadow Cay...

AND THAT'S NOT ALL...

Russell T Davies reveals more secrets about the new series in **Production Notes**; Episodes 3, 4 and 5 go under the spotlight in **The DWM Review**; plus all the up-to-the-minute news and previews; and a **FREE GIANT POSTER!** Whatever else you do, make sure that you reserve your copy today!

MAIN PHOTO © REX

DWM 396 – set to disappear quicker than the bees!

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